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FALLEN STARS.

Brilliant Speeches at the Benevolent Fund Dinner.

MR. R. H. GILLESPIE ON TAXES AND RESTRICTIONS.

"I have not seen the figures, but I am told that, in spite of our difficulties, we have a record year."

Thus said Mr. R. H. Gillespie, the President, at the sixth annual dinner of the Variety Artists' Benevolent Fund and Institution held on Sunday night at the Hotel Cecil.

Though the attendance was not large, the gathering was a great success. The Earl of Birkenhead, who presided, paid an eloquent tribute to those one-time artists for whom refuge has been found in the Home at Brinsworth. He appealed to the members of the profession as a whole to give all they can towards so worthy an object.

Supporting his lordship at the top table were the Countess of Birkenhead, Lady Eleanor Smith (his daughter), Mr. and Mrs. R. H. Gillespie, Mr. Harry Preston (of Brighton), Mr. and Mrs. Arthur Croxton, Mr. Collingwood Hughes, M.P., and Mrs. Hughes, Mr. and Mrs. Ernest Edelston, Mr. Joe Elvin, Mr. George Nichols, Mr. Joe O'Connor, Mr. George French, and Mr. Amos.

Others present were: Mr. and Mrs. Harry Marlow, Mr. and Mrs. Robert Willis, Mr. J. M. Gallatly, Mr. and Mrs. V. C. Farrin, Mr. Harry Tate and Mrs. Tate and party, Mr. R. H. Gillespie's party, Mr. and Mrs. Dick Henderson and guests, Mr. and Mrs. Bert Hammond, Mr. and Mrs. Barney Hyams, Mr. and Mrs. George Jackley, Mr. and Mrs. Bruce Green, Mr. Dennis Creedon, Mrs. Jessie Broughton, Mr. and Mrs. Norman White, Miss Lily Morris, Mr. Archie McDaval, Mr. and Mrs. Billy Merson and party, Mr. and Mrs. Fred Russell, Mr. and Mrs. S. H. Elliott, Mr. Frederic Bentley's party, the Music Hall Ladies' Guild, Mr. and Mrs. John Henschel, Mr. and Mrs. Albert Voyce, Mr. Michael Canning, Miss Katie Kaye, Mr. Fred Roberts, Mr. Draper, Mr. George Mozart, Mr. Whit Cunliffe, Mr. R. P. Weston, Mr. Fred Griffiths, Mr. Sandy Powell, Francis and Day and party, Mr. Edgar White, Mr. and Mrs. Harry Benn, Mr. Ernest Leopard, Mr. George Newton (of Moss' Empires), Mr. Hilman Aitchley, Mr. James Sanger, Mr. Monty Baily, Miss Mary Ann Clarke, Capt. Joe Woodward, V.A.F. (Mr. Albert Voyce, Mr. Billy Reeves, and Mr. Herbert), Mr. Percy B. Broadhead and party, Mr. and Mrs. Arthur Were, Mr. C. Douglas Stuart, Mr. and Mrs. Sydney Page, Mr. Alf. Herald, Mr. Eric Godley, Miss Leslie Elliott, Miss Irene Kemp, and Mrs. George Ellis.

The toast of "The King" was proposed by the chairman, and Mr. Stanley Kirkby sang the National Anthem.

The chairman also submitted the toast of "The Queen, Queen Alexandra, the Prince of Wales and other members of the Royal Family."

Harry Tate's Jokes.

In proposing the toast of "The Houses of Parliament," Mr. Harry Tate said he had been called upon to submit it for no reason whatever. Many humorous stories had appeared in humorous journals from "Punch" upwards—written by someone who had seen something funny in Parliament, and members had been likened unto some of the characters which variety artists played. But after all was said and done, both the variety and the political professions had something in common: they were both likely to get the bird. It had been recorded that famous comedians were earning salaries as great as Cabinet Ministers. That may or may not be so. Like Cabinet Ministers, the comedians say the same thing over and over again, but a Cabinet Minister may lose his job very quickly at short notice, and he could not go round to the agents and get another job. Just as there was a humorous side to politics, there was a serious side to the variety profession. He knew a great deal about the V.A.B.F., but about the House of Commons he knew very little. "Perhaps that is just as well," added Mr. Tate, amidst laughter.

"Brinsworth a Monument."

The V.A.B.F. was doing a vast amount of good work. They had all seen it down at Brinsworth. Brinsworth was a monument to the profession. It was very encouraging and "bucked" one up, if he might use that phrase, to know that that institution was so greatly appreciated. They were all proud of Brinsworth.

It was true that their noble chairman had never been on the music hall stage, but had he made the stage his profession, Mr. Tate really believed that with his wonderful brain he would have been a great success. And he would be a great success at anything he put his hand to, except, perhaps, grand opera, and he was sure he would not make a success at that.

A couple of years ago Mr. Tate was in a piece called "The Smith Family." One of the characters was made to represent their chairman that night in Lord Chancellor's robes—the greatest of all Smiths. There was great competition to play the part, as the Lord Chancellor had to come to the footlights smoking a long cigar (their chairman, who was an ex-Lord Chan-

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FALLEN STARS.
(Continued.)

cellor, was very fond of the cigar, as they all knew), but the enthusiasm that was displayed became considerably damped when the management gave out for use a large, brown wooden cigar with a hole in it for a cigarette. The management evidently thought the production would be too costly if a real cigar were smoked every night, but the actor who played the part was so conscientious that he bought a large cigar himself.

"Brains, Not Money."

"I do not want to go into politics; it is dangerous," added Mr. Tate. "Whenever anyone wants to talk politics with me I always say 'I will see you down there.'" He regretted the absence of Sir Alfred Butt, M.P., and Sir Walter de Frece, M.P., the latter because of the illness of his wife (Vesta Tilley), but he was glad to say that Lady de Frece was getting better. He believed Sir Walter was the first M.P. who had sung a song on the stage. Mr. Baldwin had said they wanted brains in Parliament, not money. He thought Mr. Baldwin must have seen his "fishing" act, because someone had said "You want brains for fishing."

Mr. Tate went on to compare the licensing conditions of music halls of 30 years ago with those that obtained to-day, and to the present-day licensing restrictions, which, he contended, did not help the music-hall in the least. The variations in the times of closing were ridiculous. "In fact," he added, "there are more cases of influenza and pneumonia through the closing of public-houses at different times."

In conclusion, he submitted the toast, and expressed the hope that "the Houses of Parliament may have a long programme, and never have a 'dud' turn." He coupled with the toast the name of Mr. Collingwood Hughes, M.P.

Humorous Commons.

Mr. Collingwood Hughes, M.P., said he felt sure that in any other country an enterprising Chancellor of the Exchequer would speedily arrange for the galleries of the House to be extended, so that they would hold an audience of 3,000 people, and provide three performances daily, with a different theme, stage setting, and different actors at each performance. The price of admission might be on a parallel with the West End music hall prices, and there would be, of course, a very heavy Entertainment Tax—perhaps a flat rate of 200 per cent. If that idea were carried out, he was sure the National Debt would soon become a thing of the past. There would be no high salaries paid to artists; no royalties for the playwright, nor would there be any big wages paid to jazz bands and orchestras. But possibly, with the contingent from the Clyde, they would need an interpreter, who might also be the censor of plays.

Lord Birkenhead's Speech.

In proposing the toast of the evening, "The Variety Artists' Benevolent Fund and Institution," the Earl of Birkenhead alluded humorously to the speech made by Mr. Collingwood Hughes, and, amidst laughter, stated that, as it is unfortunately five years since he left the House of Commons, he now gathered that great changes had taken place in the habits of the Members. Apparently, now Members sat all through the debates every day until dawn, when they met the milkman on his rounds, and, realising that the hour is later than they thought, they turned back immediately, not only to form a queue, but to scramble for seats, in order that they could be edified by the ensuing day's debate.

He himself spent 14 years in the House of Commons, and unless things had changed fundamentally, he could give them a snack of the truth—well, of what happened in his days, at any rate. The ordinary Member turned up at question time if he had a question to ask himself, but if he did not have a question down, he might not turn up at all. When he did turn up, it was when he knew he might have visitors from his own constituency. And if he did turn up and there was the slightest chance of making an "arrangement," he would leave the House. But if visitors came from his constituency, he would go to the smoke room and spend the whole of the day there.

"Which Are We?"

When a Division was challenged after a long debate, he would return to the Chamber to vote, for the moment had arrived when the representatives of the nation democratically elected had to give a decision on matters of a national character. Those members who had possibly spent more hours in the smoke-room than in the Chamber would return to the Division lobby and would not ask, "What is this issue on which we have to give our vote?" but would say, "Which are we?" He

(Continued on page 6.)

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April 7, May 19, June 2, 9.
PALACE THEATRE, RAMSGATE.
March 31, April 7, 14, 21, May 19.
THEATRE ROYAL, WORTHING.
June 16, July 7, 14.
COUNTY THEATRE, BEDFORD.
April 14, 21, June 9, on.
GRAND THEATRE, LUTON.
May 26, June 2, on.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 16, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, first-class Company, April 14 and 21, and some later dates.
A. DOUGLASS.

HIPPODROME, GLOUCESTER.
WANTED, WANTED, WANTED,
March 17.
April 7, 14 (?), 28.
May 5, 12, 26.
FIRST-CLASS ATTRACTIONS,
MUSICAL OR OTHERWISE,
ONCE OR TWICE NIGHTLY.
Big money taken by right attraction.
State where can be seen.
ROGERS,
Hippodrome,
Gloucester.

PAVILION THEATRE, LEICESTER.
MONDAY NEXT VACANT.
WANTED, first-class Revue, or suitable attraction.
Wire or 'phone immediately.
Must be good show for this safe date.
LAWRENCE,
Pavilion, Leicester.
'Phone 533.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

O'MARA OPERA COY., LTD.
Managing Director, Joseph O'Mara.
WANTED, Theatres.
NOW BOOKING AUTUMN, 1924, and SPRING, 1925.
Re Dates, Mat. C. Byrne.
Norfolk House, Laurence Pountney Hill, Cannon-street, London, E.C.
Letters only.

The Most Successful Comedies Touring.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, March 17.
The only vacancy until July 7.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS."
Easter Week and on.
"MARRIAGE BY INSTALMENTS."
March 31, May 5.
ARTHUR GIBBONS,
22, Fielding Road, W.4.

WANTED, Theatres.
A Novelty Worth Booking,
"Snatches of Variety,"
now known as
"VARIETY CALLING."
An Unique Cast, in a Lightning Production. Acts introduced into this attraction include:
THE FAMOUS Q'S,
the Greatest of all Entertainers, from the London Coliseum.
SCOTT ARGYLE,
the Cleverest of Vocal Scotch Comedians, from the Palladium, London.
THE MERVAN GIRLS,
the Premier Acrobatic Dancers.
WINNIE STEELE,
the Favourite Comedienne at the Piano.
THE SMITHS,
the Burlesque Impressionists, from the London Coliseum.
MIKE CRAY, the Comedy Juggler.
BROTHERS MELVIN,
The Funniest of Acrobatic Novelties.
Vacant March 3 and 10 on, with exceptions.
Good Theatres and Halls wanted.
Wire, HUTCHINS,
28, Rose-street, Glasgow.

SYDNEY BRANSGROVE and BROMLEY CHALLONER'S CO.
"ARE YOU A MASON?"
UNEXPECTEDLY VACANT MARCH 10.
WANTED, also March 31 and April 7.
Apply, BRANSGROVE,
Gloucester-mansions, Cambridge-circus, London, W. 'Phone, Gerrard 3740.

WANTED, March 10, 24, 31, the Novelty Revue,
"BITS."
Featuring BOB BEATTY,
the Star Comedian.
Full show and chorus.
Refer Lincoln. Wires, &c.,
STORER, Palace, Lincoln;
next, T.R., Scarborough.

THEATRES WANTED.

THE F. GORDON FORBES ENTERPRISES present
"THE GAY WIDOW."
Still the Leading Revue Success.
WANTED, MONDAY, MARCH 3 and 10 (through transferring). Recognised theatres only. This is a first-class production.

Many thanks to Mr. Walker, Palace, Attercliffe, for nice week, and compliments (return).
Wire for this money-making attraction. You're on a winner.
SYD BRADBURY, Manager, Theatre Royal, Ashton-under-Lyne.
Wire at once.
Printing will be despatched immediately.

WANTED, March 17,
to follow
Hippodrome, Eastbourne,
and precede Woolwich,
for
DONALD KEIR'S Musical Comedy Revue,
"UP THE RIVER."
24 Artists seen and heard on stage.
Full of clean comedy, dancing, and good singing.
This week, Theatre Royal, Worthing.
Next week, Hippodrome, Dover.

WANTED, Mon. next, and 10,
VARIETY COMBINATION.
Seven Star Acts. Cert. or shares.
MGR., 14, Railway-terrace, Slough.

WANTED, March 3, 10 (?), 17,
for
THE ROMANYS.
Strongest company of its kind touring.
5 Scenes. 14 People.

Cast:
Clifford Atkinson, baritone.
Irene Lincoln, soprano.
Sidney Tilbury, chorus vocalist and speciality.
Rita Bartlett, soubrette.
Hilda Court, pianiste.
Jack Hylton, low comedian and dancer.
Ivy Lorraine, comedienne.
and
Walter Adams, principal comedian.

Supported by the 6 Manchester Mites.

Thanks to Branson's Agency, John Green, Esq., Alf Ray, Esq., and J. Lawrence, Esq., for offers and contracts.

Printing ready.

Wire for Monday next.

NEVILLE,
15, De Lancy-st.,
Camden Town, N.W.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

"A ROYAL DIVORCE."
By arrangement with W. W. Kelly.
WANTED, Artists for Napoleon, Josephine, Marie Louise, and cast with few exceptions. Apply, by letter only, enclosing photos (with envelope for return), and full particulars, to ARTHUR GIBBONS, 22, Fielding-road, W.4. Mark letters "A Royal Divorce."

WANTED, for "BUZZ ALONG." Artists, all lines, inc. Speciality Violinist or Milanese Piper, Top Soprano and Baritone for singing leads; pair of Sisters; Chorus, male and female; troupe of Dancers. Full pars. no callers, coms., PERCY MAVIS, 28, Tennant-street, Birmingham.

WANTED Known. We procure engagements and teach Voice Production, Stage Dancing, Elocution, Film Acting. Established 1896. FRANK PERRY'S AGENCY, 145, Wardour-street, W.

WANTED, for No. 1 Production commencing March,
Show Ladies, with voices.
Must have good appearance.
Height 5ft. 6in.

Letters only, enclosing photo (which will be returned),
To TOM ARNOLD,
Sicilian House,
Sicilian-avenue,
Southampton-row, W.C.1.

ARTISTS' WANTS.

ANDREWS AND GIBSON,
Vers. Coms., Dans., Knocks, &c.
Terr. success, Broker's Men, J. E. Bleriot's Record Panto., "Old Woman, &c.," (2nd season).

WANTED, Mar. 17, Revue, &c.
Com., Char., great specialities,
Invite offers, Summer C.P.
Large Reps., Songs, Doubs., Produce.
Late F. Gee's "Troubs," "Arcadians," D. Fuller's, A. C. Astors, Balld. Browne's, &c., Cos.
This, Hipp., Preston. Next week, Met., Manchester.

WANTED, someone to give Soubrette (young) a start; absent from stage a few years; any capacity. Coms., E. C., 62, Devonshire-road, Leytonstone, E.

WANTED, by young man, with light baritone voice and dramatic sense, and experienced advertising, journalism, shorthand, typewriting, &c., theatrical opportunity, with living salary. Box 290, "The Era."

WANTED, March 3, on,
Revue or Halls.
Smart Juvenile Troupe,
Six or Eight in Number.
No licence required.
Coms.,
MANAGER,
24, Nelson-street, Weaste, Manchester.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, Combinations, shares. If new here, open this Thurs. MGR., 14, Railway Terrace, Slough.

MUSIC HALL ARTISTS' WANTS.

WANTED, March 10, on, CISSIE CAVE, Interesting Entertainer and Expert Dancer. This, Pal., Slough. Next, Alhambra, Stourbridge.

STUART and CAMERON,
World's Greatest Jazz Xylophonists.
Dancing, Bagpipes, Concertinas.
WANTED, March 3, onwards.
Revue or Variety.
This week, Palace, Wellingborough.

WANTED, Monday next, Mar. 10, and 17th, the Wonder Show,
CELLSUS AND CO.,
CELLSUS AND CO.,
CELLSUS AND CO.,
The smartest Mystery Show in Vaudeville. Fun, Wonderment, and Magnificence, in Four Scenes. Super-Cinemas should secure this most suitable and high-class attraction.
Permanent address, 80, Radford-road, Leamington Spa.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, MADAM ROGERS' EIGHT MALVERNS, Speciality Dancers, acro., tambo, schott., buck, toe, &c.; vacant Monday, and on; revue or variety. All coms., MADAM ROGERS, 25, Ninth-avenue, Garden City, Blyth.

WANTED, Halls or Concert Party by JEAN BRODIE, Scotch Soubrette and Dancer (12 Speciality Dances). Wire, c/o Allan, Stiffkey, Norfolk.

WANTED Known, PERCY CURRY, Comedian, liberty Monday; halls, revue. Wire, Albion Hotel, Sunderland.

WANTED Known, DEVEREUX'S great Dog Sensation. The show that stands alone; liberty Monday; share or cert. 1, Station-rd., Wisbech.

WANTED, offers by the TWO DANIELS. 20 minutes' act. B 105, Sherbourne-road, Birmingham.

WANTED, by HADLEY HARMAN, the Characteristic Comedian, "A Misery Mover." Monday next, also Mar. 10. Wire, 23, Acomb-street, C.-on-M., Manchester.

WANTED, Mon. next, by DE NOVO 5, Vocal, Comedy, and Dancing Act. Wire, 33, York-st., Wolverhampton.

WANTED, March 3, 10, 17, 24, THE BELLINIS, sensational Equilibrists and daring Aerial Gymnastic Pot-Pourri Act, thank Messrs. Burton and Foster for comfy. panto. season. Wire for Monday, King's Theatre, Exmouth, Devon. House address, 86, Egremont-rd. Also vacant for Fêtes and Galas. Two distinct acts.

THE HINDUSTANS
present a new and novel scena, "Dreams of India." 15 mins. show. Six gents., two ladies. Introducing dancing, musical, and tumbling display. The only act of its kind in existence. Note.—This is not an Arab Act. Absolutely different from any Oriental Act ever seen over here. Managers, you want a novelty; well, here it is.
WANTED, March 3, 10, and 17, on. All coms., H. PRESCOTT, Manager, The Hindustans Co., Hippo., Aldershot. Wire, Hippo., Aldershot.

CIRCUS ARTISTS' WANTS.

WANTED Known, BRENT BROS., Sensational Comedy Equilibrists, wish to fix for Summer Circus Season. 2, West-square, Alexandria, Dumbartonshire.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only Real Cossack Riding Act in existence.

Address, 98, Hackford-road, Brixton, S.W.

MUSICIANS WANTED.

WANTED, good Violinist (gent.) for Trio, to open March 3; used to high-class music (under piano direction); 6 evenings, 2 matinées; £3 per week. Age, refs., CONDUCTOR, 2, Albion-street, Exmouth, Devon.

VENTOM SWIFT'S PRODUCTIONS.
WANTED, smart Conductor-Showman for revue; rehearse immed. Photo and partics.,
VENTOM SWIFT, Crown, Eccles; next, Hulme Hippo., Manchester.

WANTED, Violin Repet., able to lead; also 'Cello and Bass; to commence March 3 (gentlemen only); must be experienced in high-class cinema playing. Audition (Wed.) to-day, 11 o'clock M. D., New Bohemia Cinema, Finchley, N.3.

WANTED, a brilliant Violinist-Musical Director for North London cinema; used to fitting pictures; must have large library, with Piano and Mustel Organ parts; commence Sunday, March 9; afternoons and evenings (six days). Full particulars, age, and salary, Box 276, "The Era."

WANTED, thoroughly experienced First Violinist for cinema (Kentish Town); afternoons and evenings (six days); must be able to take charge one day a week to relieve the M. D. when pictures are set; commence March 9. Full particulars, age, and salary, Box 277, "The Era."

WANTED, good Violinist, as Leader, to enlist in famous Line Regiment; excellent prospects for engagements; single men only. Apply, by letter, Box 746, c/o HAWKES & SON, Denman-street, London, W.1.

WANTED Known, first-class, immediate vacancies for brilliant expd. Violin-Leaders, Mustel Organist, Tymp. Drummer, cinemas; evgs. only; males; good salaries. State age, &c., to H. BOLTON, 10, Richmond-avenue, Prestwich, Manchester.

WANTED, well experienced Violinist (Leader), lady or gent., for small orchestra, Coliseum Cinema, Leigh-on-Sea; must have good library and be used to fitting pictures. Write, stating past engagements, age, and lowest salary for permanency, to Proprietor, CHARLES DARE, 26, Paternoster-row, London, E.C.

WANTED Known, a permanency offered in a S.W. cinema for a Leader's personal attention in supplying a capable Trio or Quartette, with Reliefs, &c., for continuous performances, from 2.30. Write, stating experience, terms (which should be reasonable), Box 292, "The Era."

WANTED, for Cinema, Bedford, first-class Leader-Violinist and 'Cellist; aft. and evenings. State terms and experience to W. N. BLAKE, The Empire, Bedford.

WANTED, for six London Restaurants, Leaders, Pianists, 'Cellists, Saxophonists, Drummers, Banjoists; first-class artists (ladies); letters only; start Monday. MME. BELLE RICHARDSON, L.R.A.M., &c., 4a, Rusham-road, S.W.12.

WANTED, young Repet. Violinist, male; able to lead; £2 10s. Audition, 10.30-12.30, Thursday. CASTLE CINEMA, Brooksby Walk, Homerton, E.

WANTED, good Violinist, for Relief Trio, at the Capitol Super Cinema, Cardiff; must be good or useless. Apply, LIONEL FALKMAN, Director of Music, Capitol Super Cinema, Cardiff.

WANTED, Violinist, who can sing, for Jazz Band. CONDUCTOR, 28, Lonsdale-road, Barnes, S.W.12. 'Phone, Hammersmith 1566.

WANTED, Violinist and 'Cellist to write to WILKINS, 1, Biscot-rd., Luton, for "Tunometer." Free trial.

WANTED, first-class Solo Violinist (lady or gent.), for Birmingham cinema; afternoons and evenings; to play under conductor, and must be able to lead if necessary. Must be really first-class or useless. Write, stating full pars., age, and absolute lowest terms for permanent and comfortable engagement. Also Wanted, 'Cellist and Clarinet. State terms, afternoons and evenings and evenings only. Box 306, "The Era."

WANTED, Violinist, for small suburban picture palace; evenings only; exp. not essential if good player. Apply, M. D., 13, Romola-road, Norwood-road, S.E.

WANTED, Violin (dance), gent., living in S.E. district; must be young, showman, and first-class sight reader; permanent job (Saturday) if suitable; audition essential. E. G., 90, Mount Pleasant-road, Lewisham.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
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'Bus 28, 46, 31, or three minutes from Westbourne Park Station.
'Phone: Maida Vale 1882.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
holds Orchestral Classes daily for all instruments at above studios.

Music from library of 3,000. Numbers rehearsed and lent for home study.

CINEMA experience given and engagements provided.

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VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

MUSICIANS WANTED TO REGISTER FOR ENGAGEMENTS NOW IN HAND.

MANAGERS PLEASE NOTE.
Good Cinema Orchestra, under energetic Leader, now free; good library and perfect fitting. Moderate terms for comfortable permanency.
Join our successful Orchestral Classes now.
All communications to W. E. BOYCOTT.

WANTED, lady Jazz Musicians, Banjoiste and Saxophoniste; good engagement, Midlands. Photos. and full particulars, Box 299, "The Era."

WANTED, Organist (Reed) for North London Cinema; start March 2; also Repet., 6 days. Letters only, and terms to M.D., 22, Comberton-rd., Mount Pleasant-lane, Clapton, E.5.

WANTED, Organist; must double Drums and effects; West-End terms. Audition Sat., at 11 a.m. Only thoroughly experienced and reliable men need apply. ROYAL CINEMA, High-st., Kensington.

WANTED, Relief Pianiste-Organiste (American); London. Letters only, EUGENE BOWEN, 32, Craven-terrace, Lancaster Gate.

PAVILION THEATRE, SOUTHPORT.
WANTED, First-class Orchestral Pianist; experienced in Musical Comedy, Revue, &c.; M.U. terms; comfortable engagement for the right man.
Apply, MANAGER, with full particulars regarding past experience. No interviews.

WANTED, immediately, thoroughly experienced, first-class, quick, sight-reading Orchestral Pianist, for comfortable permanent provincial engagement; must be used to high-class cinema orchestral work five hours daily, with relief; no Sundays. Write full particulars of experience, references, date, when free, and salary required, to MANAGER, c/o H. G. SIGN CO., 142, Wardour-street, London, W.

WANTED, Pianist at once, for Picture House Organ-Pian.
Write experience, refs., and lowest salary, to
GRAVER,
Picture House, Bude, Cornwall.

WANTED, by Pianist, good sight reader, to meet lady or gentleman vocalist or instrumentalist, with a view to engagements. H. M. STEELE, 160, The Grove, Hammersmith, W.6.

WANTED, immediately, expert American Pianist, able to syncopate and extemporise. Box 281, "The Era."

WANTED, good Orchestral Pianist (gent.); must be used to pictures and standard works. Apply, W. A. ABBEY, Mus. Dir., Premier Electric Theatre, High-road, Ilford.

WANTED, experienced Orchestral Pianist for Cinema, continuous performance, 3 to 10 p.m. No Sundays. Apply, with references and stating wages, to GEM, 65, New-road, Gravesend.

WANTED, Relief Pianiste, able to play small Pipe Organ; Sunday evenings only. Letters, M.D., Euston Cinema, 81, Euston-rd.

WANTED, brilliant Orchestral Pianist; experience in high-class work essential; open March 10 if possible; Liverpool Cinema. State lowest terms for 6 hours daily. Trade shows paid separately. FERRAND, 15, Radetock-rd., Liverpool, E.

WANTED, Pianist, gent., for dance work; must be first-class sight reader and showman; permanent Saturday at least if up to work; audition essential; first-class men living in S.E. district only need apply. E. G., 90, Mount Pleasant-road, Lewisham.

WANTED, Solo Cornet; must be good sight reader; variety and pictures; open Monday, March 3; twice nightly, one matinée. G. CASEY, Grand Cinema, Basingstoke.

WANTED, Drummer, with Tymps., &c.; must be expert at effects, for first-class pictures. Coms., MANAGER, Corp. Theatre, Chesterfield.

WANTED, lady 'Celliste for seaside hotel; live in; commence Easter. Box 289, "The Era."

WANTED, experienced 'Cellist; cinema; evenings. Terms, refs., &c., MANAGER, Palace, Brougham-street, Greenock.

WANTED, first-class 'Cellist (male); 4½ hrs., 6 days. KINEMA, Ealing, W.13. Audition Wed. and Thurs., 11 a.m.

WANTED, Oboe, Clarinet, and String Players for celebrated Line Regiment. Address, Box 278, "The Era."

WANTED, first-class professional Trombonist-Saxophonist, for permanency, Deauville; age about 30; excellent salary. Apply, Box 272, "The Era."

WANTED, lady Horn Players, for the British Women's Symphony Orchestra. Apply, by letter CONCERT SECRETARY, 109, Earl's Court-road, W.8.

WANTED, Ladies' Trio, Café at Buxton; commence Easter to Sept. or later; audition before engaging. JEFFERSON, 5, Mentone-place, Leeds.

WANTED, first-class lady musicians, orchestral experience and double-handed, for Jazz; must be young. Send photo. and refs. MUS. DIR., 40, Young-street, Doncaster.

WANTED, musicians, all instruments; first class; also Jazz musicians (gents.). M. D., 40, Young-street, Doncaster.

WANTED, by smart Infantry Battn., Pianist, Flautist, and other instrumentalists; also boys with a knowledge of music.
Apply, BANDMASTER, Citadel, Dover.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

MUSICIANS WANTED.

WANTED KNOWN,

BY THE
CINEMA BUREAU,
CECIL-COURT, W.C.

THOSE DESIROUS OF OBTAINING SOUND TUITION AND PRACTICE, AND A GOOD ENGAGEMENT WHEN PROFICIENT, SHOULD TAKE ADVANTAGE OF OUR ORCHESTRAL TUITION CLASSES,

WHICH ARE HELD DAILY FROM 10.30 till 12.30 a.m., and on TUESDAY AND THURSDAY EVENINGS, from 5.30 till 8.30.

ALL INSTRUMENTS—Violinists, Pianists, 'Cellists, Drums, and Brass Instruments. OUR TUITION IS THOROUGH, AND IS GIVEN BY EXPERT INSTRUCTORS.

WE ALSO LEND MUSIC FOR HOME STUDY.

GOOD ENGAGEMENTS ARE ALWAYS OCCURRING FOR FIRST-CLASS MUSICIANS WHO ARE INVITED TO CALL FOR A FREE AUDITION.

CINEMA BANDS a Speciality.

AND INDIVIDUAL MUSICIANS PROVIDED AT SHORT NOTICE.

GOOD DEPUTIES ALWAYS ON HAND.

SPECIAL NOTICE.

TWO OR THREE LEADER-VIOLINISTS WANTED FOR GOOD ENGAGEMENTS.

For further particulars, apply,
CINEMA BUREAU, 18, CECIL-COURT, W.C.
Gerrard 1414.

Reg. L.C.C.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

WANTED, Musicians. Have your Music from the UNIVERSAL MUSIC LIBRARY AND AGENCY.
Cheapest and Best.
100 Trios, 9s. 6d. 38 Trios, 4s. 0d.
50 Trios, 5s. 0d. 24 Trios, 2s. 9d.
Special quotations for Larger Combination.
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WANTED KNOWN,

ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
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WANTED Known MOVIES LENDING LIBRARY. Extensive and up-to-date repertoire. No repeats. Mons. and Thurs., 10 o'clock to 1, or app. 88, Notting Hill-gate. Kens. 6604.

WANTED Known, for Hire in Cinemas, EXCELSIOR MUSIC LENDING LIBRARY; complete and up-to-date repertoire; moderate terms; carriage paid one way. Apply, 87, Thorpe-road, Forest Gate, E.7.

WANTED Known, Violinistes, 'Cellistes, Pianistes, requiring exp. in sight reading, with ex. hotel and cinema library, should join the NORTH LONDON ORCH. Classes under expert Mus. Dir. Mod. terms. Summer Engts. in view. Box 282, "The Era."

WANTED, Instrumentalists (gentlemen only) to register for Liner Engagements, summer session; status of musicians on board is that of a cabin or second-class passenger, and passage tickets issued accordingly. No uniform worn or ship's articles signed. The Association has now permanent engagements to offer on steamers to all parts of the world sailing from Tilbury and West Indian Docks, Southampton, Liverpool, Glasgow, Plymouth, Hull and Newcastle. Applicants state age, experience, and send photograph if possible. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, London, W.C.2.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic liners, Summer Session; audition essential.
Also B flat Trumpet (flat pitch), double-handed musicians, Drummers; Clarinet and E flat Alto Saxophone (flat pitch); 'Cello and E flat Alto Saxophone (flat pitch); 'Cello and Tenor Banjo; Bass and Trombone; Bass and Tenor Banjo; Violin and E flat Alto Saxophone (flat pitch); Violin and Drums; Violin and Tenor Banjo.
Messrs. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED Known. Est. 1890. THE LONDON MUSIC LENDING LIBRARY.
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The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE of CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano solo, 2s. 6d., post free.
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Join the Library and save money.
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'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, HARRY WESTROP'S Music Lending Library, for cinemas, &c. The finest in London, including all the latest Tavans, suites, overtures, &c. Lowest terms. 158, Millfields-road, Clapton, E.5.

WANTED Known.
The Firm who supply only the very best.
THE APOLLO ORCHESTRAL AND CONCERT AGENCY,
Victory House, Leicester-square, W.C.2.
Regent 3494.
Manager, K. A. Van Biene.

WANTED, Musicians, at first-class Variety Halls.
GLASGOW COLISEUM: PIANIST, OBOEIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER of the above-mentioned hall.

WANTED, Bandsmen for Band, 2nd Lon. Regt. (T.A.). Call, with instrument, Monday, 7.30 p.m., or write, B.M., 55, Millbrook-rd., S.W.9.

WANTED, ex-Guards Bandsmen, to form military band for engagement commencing season in London. Apply, CONDUCTOR, Bolton Abbey, Lonsdale-road, Bayswater, W.

MUSICIANS' WANTS.

WANTED Known, MISS IVY GORDON, Musical Directress (Pianiste), invites first-class offers; no cinemas; extensive library. Add., Oatlands Park Hotel, Weybridge.

WANTED Known, well-known Mus. Directress (Violin), at lib.; late Clarendon Hotel, Oxford, and Royal, Ventnor; excellent library; with or without own orchestra. RUBY VERNI, 51, Church-st., Camberwell. Hop 5572.

MUSICIANS' WANTS.

WANTED Known, Musical Director (Pianist), at liberty for summer season; many years' experience; take charge of Orchestras or Jazz Bands or act as Musical Adviser; first-class offers only entertained for home or abroad; fine appearance, combining both musical and business ability. Box 437, "The Era."

WANTED, by ALBERT ZOBLINSKI, M.D. (Piano and Baton). Dis. Con. Jason and Montgomery, Revue, M.C., Arr. Address, 68, George-street, Edinburgh.

WANTED, Engt. by Musical Director (Pianist), good worker, own library; Orch. and Solo; will take charge of trio or quartette; pictures fitted. Offers, E. CROASDALE, M. D., Imperial P.H., Kirstall-road, Leeds.

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WANTED, by well-known CONDUCTOR and DIRECTOR OF MUSIC, appointment for summer season (or permanent), where first-class Orchestra is maintained; thoroughly experienced in symphony, concert, operatic work, &c. Testimonials from our great musicians.
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WANTED, Engagement, Violin-Conductor, Varieties and Revue. 43, Fielding-road, Chiswick, London, W.4.

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WANTED, engagement by Violin (Rep.), double E flat alto Saxophone; ex-Guards; mod. salary; distance no object. J. H., c/o 58, Clarence-road, Hackney.

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WANTED Known, well-known London Violinist (Leader or Repet.), disengaged; can open Monday; London or provincial cinema; good library. Wire or write, GREENE, 26, Handforth-road, Brixton, London.

WANTED, Engt. in Cinema by Violinist-Leader, M.D.; large up-to-date library; fitting pictures a speciality. M.D., 67, Three Colts-lane, E.2.

WANTED, by F. J. PETERS, first-class Leader and Solo Violinist, engagements; dance or any business. 70, Airedale-avenue, Chiswick, W.4. 'Phone, 1193 Chiswick.

WANTED, evening engagement by Violiniste (22); would accept small salary to gain orchestral experience; London essential. Box 302, "The Era."

WANTED, by Violiniste and Pianiste, ladies, exp. hotel or café; low terms for change, now or Easter. Box 309, "The Era."

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WANTED, by young lady Violiniste, re-engt.; 10 years' experience, and Silver Medalist. 35s. accepted. C/o The Pig, Gt. Saughall, Chester.

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MUSICIANS' WANTS.

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WANTED, by good Dance Violinist (double Cornet); per. crib; dance band; odd nights; leads read; young; smart. J. F., 26, Compton-road, Canonbury, N.1.

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WANTED known, experienced Violinist, capable of leading, desires change of engagement; London or provincial Cinema or Municipal Orchestra. Write, VIOLINIST, 136, Upper Brockley-rd., Brockley, S.E.

WANTED Known, Violinist, with five years' cinema experience, desires engagement as Rept. or Second Violin. Apply, J. K., 51, Chandos-road, Stratford, E.15.

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First-class player.
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WANTED, Re-engt., reliable French Horn; any bus.; highest refs.; anywhere; liberty March 1. Write or wire, HORNIST, 100, Hugh Gardens, Benwell, Newcastle.

WANTED, by French Horn, Engt.; thoroughly exp. any bus.; recent, Tower, Blackpool, and Winter Gardens, Bournemouth Orchs. PETERS, 22, Laburnum-street, Blackpool.

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MUSICIANS' WANTS.

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WANTED, by 'Cellist, young, afternoon or evening engagement, or would deputise. ELGAR, 162, Walworth-road, S.E.17. 'Phone, Hop 2798.

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WANTED, Engt. by exp. Flautist (Solo and Orches.); first-class musician; perm.; Seaside, &c. State terms. FLAUTIST, 46, Manor Park, Lee, S.E.13.

WANTED, engagement by high-class Flautist; thoroughly experienced; highest refs.; either pitch; permanent or season. FLAUTIST, 8, Woodford-av., Ramsgate.

WANTED Known, Flautist, exp., at lib.; deputy work. F. S., 55, Millbrook-road, S.W.9.

WANTED, Engt. by M.U. Flautist; brilliant Solo and Orch. player; Seaside, Cinema &c.; good offers only. Box 304, "The Era."

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MUSICIANS' WANTS.

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WANTED, by Orchestral Pianiste, post at Cinema, or with Concert Party; thoroughly experienced; excellent testimonials. MISS J. McMAHON, St. Columb, Cornwall.

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WANTED Known, Orchestral Pianiste-Organiste (Reed), at liberty; thoroughly experienced; would deputise. 15, Benbow-rd., Hammersmith, W.6.

WANTED, by expd. Orchestral Pianiste (quick sight reader), immed. engt.; any bus. PIANISTE, 5, Gt. Ormond-street, W.C. 'Phone, Museum 2475.

WANTED Known, Young Lady (living Streatham), good Pianist, would like to play at children's dancing or drilling class, mornings, afternoons, or evenings; moderate terms. Write, Box 298, "The Era."

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WANTED, by thor. exp. Orch. Pianiste; Tavans, &c. 131, Haslingden Old-road, Rawtenstall, Lancs.

WANTED Known, expd. Pianiste; deputising, &c.; solo or relief. Comms. G. D., 31, West End-avenue, Leyton, E.10.

WANTED Known, young lady Solo Pianiste at liberty; would deputise. GRAY, 17, St. George's-square, Regent's Park, N.W.1.

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WANTED, Engt. by "THE MATCHLESS KINGS." Piano, Violin, Banjo, Sax., Trombone, Trumpet, and Drums, including Noël Davids (London's premier drummer). Any of above obtainable only from H. DIFFEY, 77, Farringdon-st., E.C.4. 'Phone, Central 4544.

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WANTED Known, first-class Dance Pianist and Accompanist, open for odd dates or otherwise. G. LEWIS, 8, Sarre-road, N.W.2.

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WANTED, by cinema Pianist, re-engagement; solo or relief; open to deputise. S., 19, St. Thomas-place, Hackney.

WANTED, engagement by experienced dance Pianist; join band; smart and good syncopater. PEARSON, Cherrycroft, Blackroot-road, Sutton Coldfield.

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WANTED, Dance engts. and Summer engt. by good Violinist (22); ex. reader and tone. A. MORRIS, 92, High-rd., W.4.

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MUSICIANS' WANTS.

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WANTED Known, experienced Dance Banjoist (lady), at liberty for dance or café. Write, MISS MAUD GALLOWAY, Fernville, Fortis Green, N.2.

WANTED Known, experienced, reliable Dance Banjoist, at liberty; full, correct chords; doubling Alto Sax.; own parts. BRYCE, 145, High Holborn, W.C.1. 'Phone, Museum 5187.

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Summer Engagement,
BANJO and SAXOPHONE.
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WANTED Known, Banjoist, open for Engagement; full chord; dance work. 21, Albion-square, Dalston, E.8.

WANTED Known, rel. expd. Banjoist, doub. Alto Sax., open for odd dates or perm. Apply, "BANJO," 9a, Sutton-bldgs., Chelsea, S.W.3.

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Address, c/o "The Era."

WANTED, engagement by lady Tympanist and Drummer; thor. exp. any bus.; in or near London. Box 306, "The Era."

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WANTED, Engt. by first-class Trap Drummer; thoroughly experienced in high-class dance work; voice, personality, showman; can double straight drumming, all lines; vacant March onwards. Write, STANLEY GILL, Imperial Hotel, Aldershot.

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WANTED, Engts. by fully experienced Dance Jazz Drummer. C. K., 37, Cleveland Park-avenue, Walthamstow.

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WANTED, Engt. by exp. Trio; hotel, &c.; anywhere; could augment. VIOLINIST, L.C.V., A.C.V., 79, Endlesham-road, London, S.W.12.

WANTED, engagement by first-class Trio (Piano, Violin, and 'Cello); cinema, hotel, or café; extensive repertoire of classical and popular music. H. P., 87, Moray-road, N.4.

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WANTED Known, through disappointment, are at liberty next Sat. night. Piano, Sax., Banjo, and Drums.
First night vacant for several months.
A success guaranteed. Specially reasonable terms for this one night.
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WANTED Known, first-class Dance Quartette, double-handed, free end of April; good showmen; 3 years last job; audition. 15, Broadwater-rd., Tottenham.

WANTED Known,
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CRITERION BAND.

Summer offers invited.

Date Sheet or Audition.

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29, Church-road, Richmond.
'Phone, Richmond 91.

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WANTED Known, Ladies' Orchestra, first-class musicians, double-handed, for Jazz Band; open for engagement; cinema, hotel, café, dance &c.; home or abroad. M. D., 40 Young-street, Doncaster.

WANTED, by EXPERIENCED DANCE QUINTETTE, comprising Sax., Banjo, Violin, Piano, Drums; vacant from second week March; good summer engagements; town or country. Enquiries, L. HINDE, 26, Leighton-grove, N.W.5.

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A "Musical" Dance Band of young, smart, double-handed men.
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WANTED Known, the "ARGENTA" SYNCOPATED BANJO BAND, 3 Banjoists, Piano, and Drums; liberty, café, dance, or hotel; big novelty. Wire, 13, South Edward-st., Blackpool.

CATHOLIC STAGE GUILD.

At Home and Entertainment, Caxton Hall, Westminster, Monday, March 3, 1924, from 3 to 6 p.m. Hosts and Hostesses: Mrs. Arkwright, Miss Sybil Arundale, Lady Benson, Mrs. Brown, Mrs. F. W. Chambers, Mme. Aimée Coccioletti, Mr. Finlay Dunn, Mrs. Rudolf Elwes, Miss Eileen Fitzgerald, Mrs. Gregory, Miss Molly Balvaird Hewett, Mrs. Izard, Mr. Charles-Jacont, Miss Gracie Leigh, Miss Cressie Leonard, Mr. Billy Leonard, Miss Margaret Mackenzie, Miss Una O'Connor, Miss Mary Rorke, Mr. Alex. Scott-Gatty, Miss May Sherrard, Miss Gertrude Sherwin, Miss Tittell-Brune (if in England), Miss Dorothea Thoms, Mr. Edwin Underhill, Miss Henrietta Watson, Miss Drusilla Wills. Several of the above and other well-known artists have promised to contribute to the entertainment. Tickets, 2s. 6d.; at the door, 3s., may be obtained from the Secretary, 2, Robert-street, Adelphi, W.C.2; from any member of the Committee; and from Miss Una Gilbert, The Little Tea Shop, 38, Cranbourn-street, W.C.2.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.
The 17th ANNUAL GENERAL MEETING of the Subscribers of the Fund will be held on
WEDNESDAY, MARCH 12th, 1924,
at 18, CHARING CROSS-ROAD,
at 12 o'clock.

BUSINESS.
The Annual Report of the Committee will be submitted.
The Statement of Receipts and Payments for the past year will be submitted.
The Election of Hon. Officers will take place.
To discuss the alteration and amendment of the Rules respecting the appointment of Hon. Trustees of the Fund.

All Subscribers are invited to attend.

Election of Committee.
Thirty members of the Committee retire this year, in accordance with Rule 6. Candidates for election on the Committee must be subscribers, and be nominated by two subscribers. Applications must be sent on or before March 11, addressed to the Chairman of the Committee.
By Order of the Executive Committee.
HARRY MARLOW.
(General Secretary.)

SKATING WANTS.

WANTED, enagement by two experienced Skating Instructresses, at present engaged for London season; vacant for summer engagement end of April. Box 285, "The Era."

WANTED TO BUY.

WANTED, to Buy, Violin (Italian) for solo playing, Hill's guarantee necessary. Spot cash ready up to £100 for right article. Address, COPPOCK & CO., Marsland-street, Portwood, Stockport.

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WANTED, to Let, Rehearsal Theatre, rooms, four pianos from 1s. hour. WEATHERSBY'S, 3, Bedford-street, Strand, W.C.2. Tel., Gerrard 581.

WANTED Known. On hire, Tympanies, Bass Drums, and Tubular Bells. CHARLES HARDS (M.U.), 29, Stirling-buildings, York-stret, Covent Garden, W.C.2.

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MISCELLANEOUS.

WANTED, March 3, first-class Electrician-Operator (chief). Terms, refs., &c., to MANAGER, Tredegar Hall Picture House, Newport, Mon.

WANTED, several ladies for out-of-door work; regular employment; good wages and com. 3, Cairns-road, Clapham Junction, S.W.11.

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WANTED, Electrician, experienced with wiring and general knowledge of stage appliances, to assist Stage Manager.
Apply, MANAGER, with full particulars of past experience and wages required.

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WANTED, MR. WILSON HIRST, late of Holywell, Wales, to write immed. to ROBERTTA, 58, Clough-road, Sheffield.

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Auction Offices: Highbury, N.1, and Crouch End, N.8. 'Phones: NORTH 1, &c. (6 lines).

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.
MACKEY.—In loving memory of T. W. Dennis Mackey, eldest son of Mr. and Mrs. Chalmers Mackey, who died Feb. 26, 1919. Never forgotten by his father, mother, and brothers (Conn, Myles and Rory).

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A 24in. GONG DRUM, £2 10s.; 22in. Gond Drum, 30s.; Orchestral Side Drum, 14in. x 3in., perfect, £3 5s.; Xylophone, 18s. 6d.; 4-string Double Bass, £7 10s.. Apply, 367, Halley-road, Manor Park, E.12.

BANJOLIN (Zither), Barnes and Mullins, fine condition, tone, listed £9; in case, £4. LAWFORD, 136, St. Mary's-road, Plaistow.

BASS DRUM, rope pattern, £2 5s. CHARLES HARDS (M.U.), 29, Stirling-buildings, York-street, W.C.2.

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for all Drummers' Supplies, including Tympani, Tubular Bells, Side Drums, &c.

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MARQUEE, secondhand, 75ft. x 40ft. complete, in good condition, £30. H. Luffman, Frogmore-street, Bristol. Telephone, 3263.

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"FIFTY-FIFTY."

W. and O. Productions produced the revue, "Fifty-Fifty," at the Royal Hippodrome, Dover, recently. It has many mirth-provoking incidents in the dozen scenes of which it is composed, and several pretty specialities and song scenas. Apart from the love interest, there is an additional plot, in which an alleged author steals a plot from a revue company and writes it according to his views. Austin Webb, who poses as the author, is very effective, with his droll, laconic style, and he is ably helped by Dandy Page as Mr. Going Charles, the manager. Mr. Alec Hardisty, as the baritone in distress, does excellently, particularly in his work with Binnie Lura. His solos are finely rendered. Miss Lura is very pleasing in her vivacious style as wardrobe mistress. To her credit are several delightful chorus specialities. Arthur Artois, as the real author and owner of the stolen plot, is good. Miss Vi Kaley's humorous and original style is very diverting. Frank Early contributes some very acceptable numbers. Edgar Maynard, the roller-skate dancer, also appears in the rustic speciality and song scena. The dances and ensembles are prettily and effectively done.

At the "Silver Crusade" matinée, to be given at Covent Garden on Friday, the 29th inst., in aid of British charities and hospitals, a new musical play, "Chiquita," by a twenty-one year old composer, Mr. Wilfred Eyre, is to be produced. Besides the music, Mr. Eyre has written the lyrics, and is part-author with his sister, Miss Edith Eyre, of the "book." He will be seen in the play in the part of a film-producer. Viscount Campden is also in the cast. The "super film," "Trilby," is to have a first presentation at the matinée. Madame Lydia Kyasht promises, too, to make her welcome reappearance among us in a performance of the second act of Tchaikovsky's ballet, "Lac des Cygnes," in which she will be supported by Mr. George Wolkowcky and strong corps de ballet.

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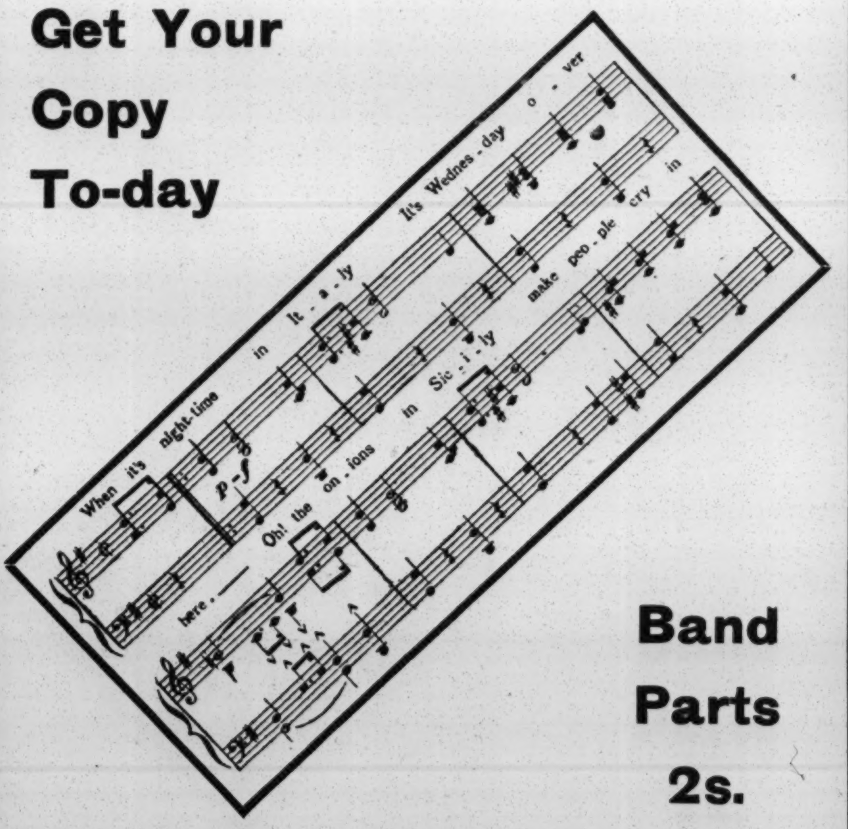

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THEATRICAL GOSSIP.

Variety and the Alien—Shaw Sees the Joke—Death of Agnes Hewett—Liverpool and Bogus Managers—A Chevalier Sale.

Variety and the Alien.

At a specially convened meeting of the Variety Artists' Federation Executive Committee held yesterday (Tuesday), Messrs. Albert Voyce and Monte Bayly presented their report of variety conditions in Berlin and other important towns in Germany, and as a result it was unanimously resolved to call a special general meeting of the Federation for Friday, March 28 next, to consider the question as to whether or no the V.A.F. bar against certain Continental artists should be raised. The time and place of the said special general meeting will be announced in due course.

New Play for the Queen's Theatre.

Last weeks of "The Little Minister" at the Queen's Theatre are announced. Its place will be taken towards the end of March by a new romantic play entitled "Conchita," by Edward Knobloch, in which Miss Tallulah Bankhead will play the leading part.

Moss' Empires Recovery.

For last year Moss Empires, Ltd., are able to report a net profit of £34,137, which compares with a net loss for 1922 of £9,068 after £27,751 had been allocated to depreciation. This permits of a dividend of 2½ per cent. being recommended on the Ordinary shares, against nil a year ago, while after writing £4,276 (against £3,483) off expenditure on properties there is a balance of £18,904 to be carried forward, against £18,197 a year ago.

The Co-Optimists.

Mr. Archibald De Bear states that he has definitely resigned his chairmanship of the Co-Optimists Entertainments Syndicate, which represents the executive side of the Co-Optimists at the Prince of Wales' Theatre, and his other activities associated with that enterprise. Mr. De Bear was one of the founders and part-author of the original show, and the title was his own invention, and he states that the copyright in it is still his own. Mr. De Bear adds that differences of opinion on questions of policy have arisen between the management and the artists. Matters were brought to a crisis this week by the refusal on the part of the artists to conform to the wishes of the management. "I am resigning," he went on, "because I feel the state of my health does not permit me to cope with the situation. I am going away for a holiday, and on returning I am going into management on my own account. I contemplate the formation of a reconstructed company of Co-Optimists to be run on the same lines as the present concern."

Next Year's Pantomime.

Already Moss Empires announce next year's pantomime—"Mother Goose."

Actors' Club.

The dance given by the Actors' Club on Saturday is to be followed by a Leap Year dance on Friday, Feb. 29, from 10 to 3 a.m., fancy or evening dress, music by the Varsity Band, and tickets, to be obtained from the Entertainments Committee, 2s. 6d. for members and 3s. 6d. for guests. The club will be open all night, and all sorts of novelties will be distributed. On this occasion the ladies will ask the gentlemen to dance. There will be a whist drive on March 9.

Drama League Discovery.

Mr. Wilfred Fletcher is making his first venture in management by producing Bertha N. Graham's play, "Rich Martha," at the Pier Theatre, Eastbourne, on March 10. A fine company has been engaged, headed by Miss Nan Marriott-Watson and Philip Anthony; others appearing are Miss Edith Saville, Mr. Harold Greaves, Mr. Cyril Twyford, Mr. Henry Hoare, Miss Florence Harwood, Miss Adah Dick, Mr. J. E. Stevenson. Mr. William Albert has undertaken the business management. "Rich Martha" is a find of the British Drama League, and was given in Dec., 1921, by the Sheffield Playgoers Society.

Greater London.

"Tons of Money" is the current attraction at the Borough Theatre, Stratford.

Robert Courtneidge brings "The Little Duchess" to the King's Theatre, Hammersmith, this week.

Mrs. Patrick Campbell submits her repertory at the Wimbledon Theatre this week.

Arthur Gibbons and Dennis Eadie present "At Mrs. Beam's," at Brixton.

Football Match.

Fred Karno's "Football Match" is meeting with much approbation at the Wood Green Empire this week. Sandy Powell as Stiffy, the goal-keeper, is at his best, and in trying to keep the opposing leather-kickers at a respectful distance from his citadel reaches to the heights of furious fun. Billy Poluski as Ratty the Forward, Leslie Crowther and Leonard Battle all contribute to the success. A special feature is the singing of Vincent Ayden and Jean Allistone. The latter's songs include "Football," "Sporting Girls," "In the Eyes of the World," and "All Through Mr. Cupid Every Time," while Vincent Ayden contributes "Garden of Happiness" and "Two Eyes of Blue." Jean Alliston and Sandy Powell achieve quite a triumph with duet, "I Was a Fool."

Mr. Bernard Shaw at the Court.

If "Back to Methuselah" did not constitute five nights of unalloyed enjoyment to the majority of the audience at the Court Theatre last week, there was one person in the audience who appeared to enjoy every minute of it. That was Mr. Shaw. He was seated all the week in the box on the right of the stage, and he laughed heartily at even the poorest of the jokes. There is apparently truth in the rumour that nobody appreciates Mr. Shaw's plays more than the author himself.

Whatever is the verdict about the merits of "Back to Methuselah," there is no doubt about its financial success. "House Full" boards were exhibited all last week, and the remaining cycles, we are informed, are heavily booked.

Forbes-Robertson's Lecture.

Sir Johnston Forbes-Robertson will lecture on "An Actor's View of Shakespeare" at the Wigmore Hall on Sunday evening, in aid of the People's Concert Society.

Late Albert Chevalier.

Having sold the long-time residence of the late Albert Chevalier, The Lake House, Woodberry Down (in conjunction with Messrs. Looking and Walker, of Stoke Newington), Messrs. Frederick Warman are selling part of the furniture and effects of the deceased actor on the 28th inst. For convenience of sale the effects have been removed to 105, Lordship-road, Stoke Newington.

New Actor-Manager.

Dennis Trent, who has done much good work in the West End, supporting such stars as Miss Gladys Cooper, Miss Sybil Thorndike, Sir Frank Benson, and Mr. Matheson Lang, and is now the jeune premier in "Love in a Mist," is the latest recruit to the ranks of actor-managers. In association with a much older and well-known London impresario, Mr. Trent will produce a play of American extraction entitled "Driftwood." Its story ranges from a lumber camp in British Columbia to a living-room in Stepney, taking in a drawing-room in Kensington and the Kensington Police Court.

Dramatist Dead.

Dr. H. Hoyle Whaite, who had won a considerable reputation in amateur theatricals, both as player and playwright, died in London on Friday following an operation. He was formerly in practice at Erdington, Birmingham, and at the time of his death held a medical appointment under the Ministry of Pensions. One of his plays, "Fidelitas," was recently published.

"Belle of New York."

By arrangement with Mr. J. Bannister Howard, the Salford Amateurs successfully gave seven performances at the Regent Theatre, Salford, and the Preston Amateurs a performance at the Empire, Preston, of "The Belle of New York."

"Tipperary."

Mr. Henry James Williams, a crippled composer largely responsible for "It's a Long Way to Tipperary," is dead. Nobody would look at the song. Then, Mr. Bert Feldman supposes he sold a million—about four times the average of popular songs.

"Everyman," in King's College, Cambridge.

Miss Lilian Baylis has accepted for the Old Vic. Shakespeare Company the invitation of the Provost and Fellows of King's College, Cambridge, to perform the morality play, "Everyman," in King's College Chapel on March 15. Queen Elizabeth witnessed the last dramatic performances in this chapel.

"Three Birds."

"Three Birds" begins a tour at the Opera House, Harrogate, and subsequently will visit the following towns:—

Buxton, Oldham, Nottingham, Lincoln, Middlebrough, Peterborough, Norwich, Sheffield, Grimsby, Folkestone, Hastings, Bournemouth, Southampton, Portsmouth, Eastbourne, Brighton, Blackpool, Liverpool, Warrington, Huddersfield.

The company is travelling the original Criterion scenery and production, and H. F. Maltby will play his original part of Sir Thomas Parsons. The other members of the company include:—

Mr. Edward Swinton, Mr. Douglas Hutchison, Mr. James Digby, Miss Gillian Lind, Miss Cecily Graeme, and Billie Joyce.

Mr. Emile Littler will be the business manager and Mr. Arthur Law Raynor the Press representative in advance.

"Step Lively."

The comedy revue, "Step Lively," by Bert Bray, was produced at the Regent Theatre, Longton, last week. Dave Morris works with unflagging energy and appears in many humorous situations. In a burlesque strike scene his address is quaint and original. Jack Hayes and Jill Jays appear in several popular musical numbers. Mr. Jack Hayes' jokes create much amusement. Mr. Bert Bray appears as Dora Dreadnought and scores heavily. The finale of Scene II., Veterans of Variety, wins much applause. Billy Vernon as Harry Mustard ably assists in comedy scenes throughout the show, and the dancing of the Four Jesters adds to the success. Lilting music has been supplied by Mr. Jack Watson, and a successful tour should be assured.

Death of Agnes Hewitt.

We regret to announce the death of Miss Agnes Hewett. She was a famous Gaiety girl, and afterwards played many parts. A pleasant, lovable woman in private life, the wife of Mr. Frank Boyd, the well-known journalist.

"Reprisals."

A play entitled "Reprisals" will be done by the Sunday Players, at the Garrick Theatre, on Sunday.

Liverpool and Bogus Managers.

Following on the theatrical mass meeting held in Liverpool last Sunday, the Carters' Union of that city have decided to co-operate with the Theatrical Employees' Associations by refusing in future to cart any luggage or scenery of any company whose bona-fides are not vouched for by the Actors' Association. It may be said that so far as Liverpool theatres and music halls are concerned, there may never be any occasion to carry out the threat.

Scarborough in Fancy Dress.

Scarborough Entertainment Managers' Association held their second annual fancy dress ball at Olympia, Scarborough, on Thursday. There were thirty-six handsome prizes for the best fancy dresses. The judges were Mr. Fred Reynolds, the Sheffield Agent; Mr. Oswald Cray, Opera House, Scarborough, and Grand Theatre, Derby; and Mr. Will Catlin, Futurist Theatre, Scarborough. The ballroom was very handsomely decorated under the direction of Mr. Matt Glenville, of the Theatre Royal, Scarborough.

Sunderland Palace.

Shortly the Palace Theatre, Sunderland, will be closed for alterations. It will be re-seated and thoroughly overhauled by its new proprietor, Mr. George Black, who is already interested in many similar enterprises in the North, as well as being the proprietor of the Whitehall Rink and the Stadium at Sunderland. The Palace was opened many years ago by the Livermore Brothers.

Many Happy Returns to—

Marie Blythe—Thursday, Feb. 28.
Bessie Slaughter—Thursday, Feb. 28.
E. V. Page—Thursday, Feb. 28.
Hale Hamilton—Thursday, Feb. 28.
Harry Nicholls—Saturday March 1.
Alfred Cragg—Saturday, March 1.
Rachel Lowe—Saturday, March 1.
Marjorie Fulton—Saturday, March 1.
Albert Le Fre—Sunday, March 2.
Vera Beringer—Sunday, March 2.
Ada Reeve—Monday, March 3.
Fewlass Llewellyn—Wednesday, March 5.
F. W. Purcell—Wednesday, March 5.

Ellen Terry celebrates one more birthday on Wednesday.

Bannister Howard's company is ringing the eternal changes on "The Belle of New York" at the Grand Theatre, Croydon.

The Royal Operatic Trio, comprising Lewis Roberts (piano), Parry Jones (tenor), and William Aspden (baritone), proceed to Paris on Wednesday to fulfil two concert engagements.

William Archer's "Green Goddess" registers her 200th performance at the St. James's Theatre. This nearly coincides with the 2,000th performance of the Rajah by Mr. George Arliss.

Frank Forbes-Robertson has just added "Sweet Lavender" to his repertoire. Mr. Forbes-Robertson has acquired the rights of a new romantic play of the revolutionary order.

Hamilton Harty, conductor of the Hallé Orchestra, lecturing at Manchester, described Scriabin as the most vicious and sensual of modern composers, and Stravinsky as the most brutal.

Frank Wheeler, once a Gaiety comedian, and founder of the Wheeler-Edwards Co. in South Africa, has gone to Devos Platz to visit his only daughter (Mrs. T. Elder Hearn), who is very ill.

Godfrey Tearle is wise in sweeping away his first failure. When he produces a new play in supersession of "The Fairy Tale" at the Adelphi, Miss Muriel Alexander will be his leading lady.

Gyles Isham, who so impressively played Hamlet with the O.U.D.S., is to be seen as Romeo in London the second week in April in a production which the Dramatic Players' Society is giving at the Royal Academy of Art Theatre.

Jean Bedini, who produced "Chuckles" at the Oxford two summers ago, "You'd Be Surprised" at Covent Garden, and later, "Scandals," for T. Elder Hearn, has received a franchise to operate on the Columbia circuit next season.

Madeleine Lucette Ryley has written a comedy-opera, the score of which, by a British composer, is rapidly nearing completion. The title chosen is "Love Lane," and is based on the very successful comedy "Mice and Men," by the same author.

Nelson Keys sailed for New York on the Olympic. Cable negotiations started by Mr. Charles Dillingham resulted in the signing of a contract late during the same afternoon, wherein Mr. Keys agreed to sail immediately to appear with the Ziegfeld Follies.

A LOUIS PARKER PLAY.

First Production by Birmingham Amateurs.

It falls to the lot of too few amateur theatrical companies to provide the public with a first performance of a play by an established dramatist. Such an honour, however, is afforded this week to the Erdington Players, whose fortunes have been directed for almost a quarter of a century by Mr. and Mrs. W. Jackson Houlston. Mr. Louis N. Parker's romantic comedy-drama, "The Right Hand of the Prince," was to have seen George Alexander in the title-rôle but for his untimely death. That the present producer has been entrusted to take his place is a recognition by the author of his long and valuable services to amateur histrionics.

Mr. Parker, who intends seeing the performance on Friday, has, of course, little to learn in the way of historical costume plays, in view of his acknowledged leadership in pageantry, and his present work, woven round a sixteenth century Venetian story, undoubtedly has the right atmosphere. Its dialogue has a crisp, robust, pointed flavour, enriched with not a few epigrammatic lines, while the plea of the captive Prince of Zara, which forms the denouément, might well have been taken from the literary jewellery of the "Merchant of Venice." The story is well developed and full of incident. Incidentally, it may be mentioned that the Jackson Houlston Company has raised not less than £10,000 for charitable and social objects during its honourable career. The producer is not one to limit his offerings to net receipts: the gross takings go to the object announced, and the cost of costumes, scenery, and so on is borne by himself and his colleagues. Happily, he has three artistic and practical helpers in Messrs. Wilfrid Bragge, J. E. Machin, and Alfred Maurice, who provide scenery, and certainly this trio accomplished some pleasing and serviceable effects which had no blemish of obtrusiveness.

Over 50 performers took the stage, and 33 of them had speaking parts. There are five acts, the first representing the castle of Zara across the sea. The elderly Princess Zara and her retainers are in feud with Venice and become pirates. Miss Dorothy Dukes as this "she-wolf" gives a strong portrait of a somewhat sinister figure, who at the same time is a proud and tender mother of the hero; she possesses excellent elocutionary powers and considerable technique. As Basil (her son) Mr. Jackson Houlston is a towering figure both in stature and dramatic instinct. He knows how to occupy the stage, and whether it be in comedy or in a tenser atmosphere, he is equally at home. It is while he is suffering from depression and inertia that the beautiful and wilful Giovanna, daughter of the noble Venetian house of Foscari, is wrecked, captured, and brought to the castle. She spurns this "white-livered whelp," as she scornfully terms him. Yet her dignity and beauty have created the one thing needful to make a man of him. How he devises her escape, first disguised as an old man, and then as himself (the Prince of Zara); how he is rescued from drowning by a fisherman with an unquenchable sense of comedy; and finally how he penetrates into the Foscari household at a masked ball, and rids Giovanna of an undesirable bridegroom to become one himself; all this is admirably told and admirably acted. And in the condemnation scene—wherein he is either to suffer death as an enemy or have his right hand cut off as a spy or felon, but is saved because Giovanna and he share a double ring which a friendly travelling priest had blessed the same morn—Mr. Jackson Houlston is a real pleasure to listen to.

As the imperious but yearning Giovanna Mrs. Jackson Houlston displayed a wide range of emotion; the expression she gave to the heroine's uncertain fears of the identity of her St. George (so the Prince was christened in her land of dreams) during his secretly arranged interview at the palace was quite convincing. She also indicated a nice appreciation of the lighter and more satirical side of the drama in the opening scene of the mask. Here she learns that the Prince of Regussa (Antonio Morosini, a sullen suitor, played by Mr. Alfred E. Milner), whom her father favours, is a philanderer, which, of course, predisposes her towards "St. George"—her rescuer. On Saturday, it should be mentioned, Miss Kathleen Walker, who had understudied the part on account of Mrs. Houlston's illness, appeared with no little success at the dress rehearsal.

Among the remaining chief parts, one should refer to the free and easy acting of Mr. Frank Sanders as the old fisherman, who employs the rescued Prince; to his lovelorn daughter, whose assumption of courtship was capitally done by Miss Peggy Hughes; to the jealous but true-hearted Zanetto, whom Mr. Douglas Davidson ably represented; to Pietro Foscari, whom Mr. Vince Shirley made an elderly and worldly and garrulous father; and to the monk of Mr. Charles E. Ingall, who had a difficult part to play, and had evidently studied it carefully. Of course, one would hardly expect professional efficiency and technique in these and the minor parts, but Mr. Kenneth Francombe quite looked his rôle of housemaster, while Messrs. Fred Parsons and Eric Britton as two quarrelsome friends were prominent among the ensemble.

"BACHELOR HUSBANDS."

With Naughty New York Wives.

New Comedy, by Avory Hopwood, Produced at the Devonshire Park Theatre, Eastbourne, on Feb. 26.

Cast:—

Tom Morgan, Farren Soutar; Sam Hargrave, James Duncan; Artie Lorimer, Jack Hellier; Billy Reynolds, John Williams; Barker (a butler), Doane Gardiner; Grandma Sutton, Daisy England; Nina Hargrave, Tonie Bruce; Betty Lorimer, Gladys Mason; Sybil Sutton, Stella Bonheur; Doris Ketcham, Ivy Langley; Mary (Fifi's Personal Maid), Irene Barnett; Fifi Morgan, Betty Ross Clarke.

The latest American importation, "Bachelor Husbands," introducing a new leading lady in Miss Betty Ross Clarke, thoroughly amused the first night's audience at the Devonshire Park Theatre, Eastbourne. This farce-comedy, with a strong dramatic punch towards the end of the second act, is a queer mixture of witty lines, at times not in the best of taste, and clean sentimental comedy.

The story might be best described as a complete satire on the methods and general behaviour of modern American wives, and the moral, if any, suggests that it is merely asking for trouble when husbands on the other side of the Atlantic allow their womenfolk too much rope, away from their own domestic surroundings.

The first act shows us three lonely husbands, Tom Morgan (Farren Soutar), Sam Hargrave (James Duncan), and Artie Lorimer (Jack Hellier), bewailing their lot. They have allowed their respective wives to travel ad lib. together through Europe for months on end, while they sit at home to cable money, settle up bills, and certainly ask no disturbing questions upon the return of the fair globe trotters. However, the tables are soon turned. The wives become suspicious when they discover that their husbands' greetings are somewhat lukewarm upon their belated arrival back in New York, and they are quick to realise that it is not always a case of absence makes the heart grow fonder.

The second and third acts are devoted to the process of wife taming, and we see the husbands each in turn bringing their wives to a sense of stern reality. The husbands want children. This is the final ultimatum. The wives readily agree to the suggestion—and in anything but subtle dialogue they prepare to make up for lost time.

Perhaps a better title would have been "Babies Wanted."

Mr. Avory Hopwood believes in calling a spade a spade, such as—

"I might as well have taken on a female travelling salesman."

"It's nice to have a child if I don't want to go anywhere."

"If my wife had to have a child, it would have to be born at a house party."

"If man can't get love at home, he is bound to find physical and spiritual guidance elsewhere."

"Sarah, the pigeon, is the only woman in the house who has not spent a summer holiday in Europe, and look what she's got—Twins!"

Mr. Cecil Barth, who presents "Bachelor Husbands," has been well served by an exceptionally strong cast of artists. Miss Betty Ross Clarke as Fifi Morgan strikes quite a new note in leading ladies, and it seems highly probable that she will make many friends on her arrival in London. Never blatant, she understands the full value of facial expression, and this fact alone helped her to skate over thin ice more than once during the course of the evening. Mr. Farren Soutar, as the humiliated and reproachful husband, gave a sincere and polished performance. Excellent work was given by Miss Toni Bruce, Miss Gladys Mason, and Miss Daisy England, while Mr. John Williams and Miss Stella Bonheur gave distinction to the rôles of a pair of moonstruck young lovers. The surprise and outstanding hit of the play was provided by Mr. Jack Hellier, as husband number two, who appeared to have more regard for his ukelele than for the company of his long-absent wife. Here is a perfect character-study. Full of restraint, and always in the picture, round after round of applause greeted Mr. Hellier's brilliant conception of what otherwise might have been a rather unsavoury rôle.

When Mr. Norman Page, who produced "Bachelor Husbands," speeds up the action considerably, it seems more than likely that this production will prove to be an excellent West End box-office attraction of the near future.

A very critical and half-frozen Eastbourne audience gave the play and players no less than twelve curtain calls, and Mr. Soutar promised that Mr. Barth would cable the verdict promptly to the author, who was "waiting in" somewhere in U.S.A.

GOETHE'S "FAUST"

At the Old Vic.

There have been a good many stage versions of the Faust legend, and none of them have fared so badly in England as Goethe's famous play. Both Irving's and Tree's productions never pretended to be faithful translations, and Gounod's operatic version which preceded these had already supplanted Goethe's play in the minds of the English public. So Messrs. Tristan and Graham Rawson have gone back to the original, and the Old Vic. management, with its unfailing good taste, is producing a good deal of the play that Goethe wrote.

Mr. Robert Atkins has given an excellent production, thoughtful and intelligent, and near in spirit to the original. The Walpurgis-night scene is a fine, effective piece of stage-craft, and if the final scene is like a Christmas card, so is, apparently, the conception in Goethe's writing.

FALLEN STARS.

(*Continued from page 1.*)

was told "which they are," and he voted for them. And now Mr. Collingwood Hughes said they had become "whole-timers." The change, he hoped, would be for the better. In the House of Lords, the Peers did stay and listen to the debates; they did not hide themselves in the smoke-room.

Fund's Admirable Work.

Business men made their fortunes easily, whilst professional men had to live from day to day. Their business was far more uncertain than was that of the man who when he left his office left others behind to carry on his work.

As an outsider, so to speak, he had given great attention to the history of the stage, and he had found that some artists who had met with success at one time or another had not adequately made provision for their future, and had, as a result, fallen upon evil days. They had lived "golden lives" at the time when they could afford it, and in their turn had given assistance to those who were in distress.

Charity and Benevolence.

As he had said, he had studied, as far as an outsider could study, the record of the stage in relation to the unhappy artists who had met with failure, and he had found that the general feeling among artists lay in the direction of charity and benevolence, and that this spirit of charity and benevolence had extended to other deserving causes. It was that warm-heartedness on the part of those who belonged to the theatrical profession which had led him when anyone had cared to ask him for small services quickly to render them so as to help and encourage those who had fallen.

Even if the most distinguished of those present contemplated for a moment on the many tragedies that had occurred in their profession, he would think that it was only by the grace of God he had not become a tragedy himself. There must be many in their profession who owed their success to the casual meeting of an acquaintance—who had experienced the difference between success and failure by a chance happening.

Gratitude to Donors.

They should not, indeed, fail to express gratitude to those shining lights of the profession who had from time to time responded to the appeals for financial help, who had dignified the whole purpose and scope of the profession, and they should all especially bear in mind that with their donations to the Fund they would be helping to relieve their brothers and sisters in middle or old age who had fallen out by the wayside.

The Profession's Difficulties.

Mr. R. H. Gillespie, in responding, said last year, when he also had the pleasure of responding to the toast, he sounded he was afraid, a note of optimism. This year he was sorry to say that note was hardly justified. But when one considered the tremendous difficulties which their particular branch of the entertainment world had to put up with, he was sure they would all agree with him that what he said last year, although it had not been justified, was not their own fault. Managers were blamed, artists were blamed, the stage staff were blamed, but in his humble opinion the real blame lay outside themselves—namely, the Government and other authorities, who made it so difficult for them to carry on their business. He thought last year they were going to get out of a number of difficulties, and when one saw the offer made by the Chairman of the Music-halls Committee of the L.C.C. to help them, which was thrown down by the cranks who knew nothing about the subject in general council, it was absurd that he should stand up and apologise for the hopeless condition in which they were that night.

Possible and Impossible.

When it was possible to run a cabaret show and sell drinks in the auditorium, and present no one but "star" performers, pay no Entertainment Tax, and present the cabarets in buildings that were not properly equipped, while music-hall managements had to construct their buildings properly, and equip them properly, and yet were not allowed to sell drinks in the same way as the cabarets did, and they had also to pay the Entertainment Tax, he was sure they would all realise how difficult it was for managements to carry on. Then there was the embargo on the sale of chocolates, cigarettes, cigars and other such items. When he went to a cabaret, and he was very fond of the cabaret, he could buy cigars, have whiskies and sodas, anything he liked to eat, in fact, at any time of the day and night. If, on the other hand, he went to one of his own theatres and asked for a cigar after nine o'clock in the evening, he was told he could not have one. He could not even get a box of matches. But if he went to another of his theatres he could not buy chocolates, but could have whiskies and sodas until 10 p.m.

The trouble that faced them was the wretched Entertainment Tax. Last year his firm paid £193,000 in Entertainment Tax, and they had the greatest difficulty in making about £12,000 profit. They would appreciate how difficult it was for them.

Appeal to Artists.

Mr. Joe O'Gorman said that no one knew better than he that the life of the variety artist was on the average shorter than that in any other profession. He begged to make a small contribution on behalf of Mr. Joe Elvin and himself of 20 guineas to the Fund.

THE REALM OF MUSIC.

"RECORDERS."

Every reader of "Hamlet" knows that the "recorders" the players entered with were "pipes"; but until Miss Phyllis Carey Foster's recital at Æolian Hall last Wednesday nobody knew what sort of pipes. Here we were introduced to specimens made by Mr. A. Dolmetsch, exact copies of the instrument known to the Middle Ages and onwards. The Italian name, flauto dolce, fits the recorder best. It is, in fact, a softer, sweeter-toned flute. The sound of it in the old airs and dances played by Miss (or Mrs.) J. and Mr. J. Playford had an Arcadian flavour exceedingly soothing and agreeable, and not much more monotonous than the present-day instrument evolved from it. Its tone blends well with the voice; at any rate, it made delightful company for Miss Carey Foster in her singing of 16th, 17th, and 18th century English and French songs. The singer also sang, with Mr. George Reeves at the piano, some lieder and a group of modern English songs by Armstrong Gibbs, Arthur Bliss, Edgar Bainton, and Gerrard Williams, chosen, one judged, more for the sake of the poems than for the settings. She phrases like a musician, and her singing is very attractive in quiet songs, where she does not force her pleasant voice.

THE GOOSSENS CONCERT.

There was the accustomed air of live interest about the Goossens concert in Æolian Hall, though it faded somewhat before the end of the afternoon. We heard the Hungarian Quartet (Emeric, Waldbauer, Bela Melles, Jean de Temesváry, Eugène de Kerpeley). These players apparently put vitality before finish. Their tone has a "bite" in it that did not suit the easy, pleasant ways of Armstrong Gibbs's "Pastoral Quartet" very well, but which was not out of place in Schönberg's Opus 10. This work, we were told, marks a transition period: three of the movements being in the composer's early manner—which, at its best, as it often is here, is very likeable—and the last experimental. Nobody, of course, can have any possible objection to Schönberg's making experiments, but it seems cruel of him to try them on people who have done him no harm. Miss Dorothy Moulton had a hard task in singing the songs in the last two movements, and it was all the more ungrateful since they were really out of her range. The most notable point about the two Walt Whitman songs ("A Clear Midnight," and "The Dismantled Ship'), by Eugène Bonner, was the sameness of their vagueness.

ROYAL ACADEMY OF MUSIC.

It is customary to arrange long programmes for the concerts at the Royal Academy of Music, as, indeed, must be done if the institution's many activities are to be fairly represented. Always of special interest are the compositions of present and past students. Two such works were heard at last week's chamber concert given in the Duke's Hall. The three songs by Madeleine Wynne Windsor made a favourable impression by the decided feeling for rhythm they showed, and by the light daintiness of two of them —"The Lamp Flower" and "Hie. Away." They were sung by Miss Nancy Dyson, who was happy in catching and conveying their elusive atmosphere. Miss Windsor, as an Academy pupil-composer, had the support of an illustrious "ex," indeed: no less a one than Sir Alexander Mackenzie, the Principal, himself, whose "Two Antient Scotch Tunes" for strings (hardly known to-day outside Academy walls, but which could hardly fail to score a popular success if it were heard as often as so genial a work deserves to be) had a commendable performance by eight players, headed by Mr. Hugo Rignold. Other singers included Miss Anita Edwards, a pleasing soprano, and Mr. John Wightman, a baritone, who will no doubt direct his efforts to brightening and improving his tone. A pianist, Mr. Francis Britton, played a movement from a Beethoven sonata in a clear, direct style, and with nice touch and tone.

HAMPSTEAD CONSERVATOIRE.

At the Hampstead Conservatoire the orchestral students of the Incorporated London Academy of Music performed Bach's Suite in D, Schumann's Pianoforte Concerto (soloist, Dorothy Tucker), Mozart's Symphony in G minor, and Weber's "Der Freischütz" overture. In this programme there was nothing unduly to tax the powers of the players, so that the performances (in spite of the compromise effected with the help of a pianoforte which was made necessary by a regrettable absence of brass and wood instrumentalists) could be, and manifestly were, thoroughly enjoyed by the large audience. The playing in the symphony under Mr. C. Weber was accurate, full of spirit, and the string tone was very good indeed. A young soprano, Dora Marchi, who sang Zerlina's song, "Batti batti," out of "Don Giovanni," has a charming voice worth all the care and the excellent training that are obviously being expended upon it

AN ACCOMPLISHED VIOLINIST.

Mme. Rowena Franklin did not spare herself at her recital in Steinway Hall. A programme containing Leclair's "Le Tombeau" sonata, Wieniawski's D minor concerto, and John Ireland's Second Sonata, and shorter things besides, makes extraordinary demands. It may be said at once that Mme. Franklin was equal to all of them, for she was no less at home in the classic style and in the virtuoso music than in the modern works. The conception of the Leclair sonata, in its reticence, was altogether a right one; and her playing of this genuine violin music had the smooth rhythmical flow, the persuasive tone, and the high finish that suit it best. The intonation in the double-stopping passages, in which the work abounds, was remarkable for its accuracy, even to-day, when such prowess is a commonplace. The player's neatness and technical dexterity, brought to bear on the concerto, made her treatment there very satisfying, too. In the Ireland work Mme. Franklin was associated with the composer at the piano, and elsewhere with Mr. Kiddle.

PATRON'S FUND REHEARSAL.

The Royal Academy of Music, the Royal College, the Guildhall School, and Trinity College all sent students to perform with the Albert Hall Orchestra at last Thursday's Patron's Fund Rehearsal held in the Prince Consort Road Hall. Mr. Angus Morrison, who must have felt quite at home, since he is a R.C.M. pupil, played the solo part in Brahms' B flat pianoforte concerto. His was a very capable performance, showing by its coherence and feeling of unity a great advance on anything he has done before. Mr. Adrian Boult, who conducted, did not fail to give sympathetic assistance to the soloist in this work, or to Miss Drina Strange (T.C.M.), a fine contralto, in Gluck's "Che farò," and to Miss Esther Coleman (G.S.M.)—who can hardly be classed among the bona fide students, for she is already an appreciated public performer—in a song called "Summer Dawn," by Herbert Bedford. A performance of Boëllmann's variations for violoncello under the direction of a student-conductor, Mr. Ronald Biggs (R.C.M.), who acquitted himself admirably, brought forward as soloist Mr. Douglas Cameron (R.A.M.). Apart from some inaccuracies of pitch, for which the excitement of the occasion accounted, Mr. Cameron did well. His tone is conspicuously pleasant.

SONGS AND SINGERS.

B. Feldman and Co.

Harry Rappi, who is just over from the States and is doing a ten weeks' Moss tour, is playing a medley on the violin which includes "My Sweetie Went Away," "Say It While Dancing," and "Chicago." The medley goes extremely well.

Trixie scored at Newcastle Empire last week in "Sunny Spain."

Arthur Jeffreys continues to make a hit with "Who's Sorry Now?" in "Cabaret Nights" revue, and has arranged to introduce "Ten Thousand Years From Now" and "When Will the Sun Shine For Me?" also.

The Sparkling Mozelles are introducing "Joe is Here" and "Baby" into their act.

Smith and Johnson are still working "Who's Sorry Now?" which has been a big success with them. They are producing "Joe is Here" as well.

Laura Baines, of Cooper and Baines, made a big success of "Idaho" in concert party, and now carries the same number into "Snappy" revue.

Billy Riley makes a tremendous success with "Minnetonka," "Fate," and "Leave Me With a Smile." Billy and his concertina are extremely popular.

Nora Delany has introduced the new comedy song "Is There any Room in Your Little Bed For Me?" with pronounced success.

Lily Morris has scored another big winner in the new number "Turned Up," which she has just introduced.

In A. D. MacFarlane's revue "Everybody Step" the following numbers are featured by the orchestra under Gordon Stewart: "Idaho," "Leave Me With a Smile," "Bebe," and "Gone." In the same production "The Red Devils' Jazz Band" scored heavily with "Chicago."

Billy Quest is working "They All Look Alike in the Dark" in the popular production "There's Millions in It." The same performer will shortly introduce "That Red Head Gal."

Herman Darewski and his all British Band make an artistic feature of "Fate," which number figures in all their programmes.

Dora Raiemond proved enormously successful during her pantomime engagement with Harold Reading's "Goody Two Shoes." Her big vocal success was "Minnetonka," which never missed an encore and frequently obtained two or three. Miss Raiemond is putting several new Feldman numbers into rehearsal for concert party.

Francis and Day.

At the Palace, Salford, the Two Bobs are this week repeating their triumphs of the one prior at Camberwell, and "'Maggie!' 'Yes, Ma!' 'Come right upstairs!')" is, as elsewhere, a big hit. "That Reminds Me Where I Left My Umbrella" also makes for much laughter.

At the Birmingham Empire last week, George H. Elliott made one of the biggest hits of his meteoric career with the new song, entitled "Moonshine."

Paul Whiteman's waltz-ballad, "Wonderful One," now at the zenith of its success, has been greeted nightly with very great applause at the cabaret concerts of the London Club, Annette Symon's rendition leaving nothing to be desired.

Harry and Burton Lester are continuing their success in the revue, entitled "The Round-Up," with "Barney Google," a number this week eminently to the tastes of audiences at the Sheffield Empire.

"Mellow Moon" has been added to the songs featured in "Some Hustle" revue, and Wally Black, dating from the Palace, Lincoln, has written in congratulatory tones concerning the number's success. "Mellow Moon" is likewise sung by Rowe and West with like success at the Stanhope, Aldershot, this week. "New Lamps for Old" being, too, an admired ballad in their hands.

"Sing Along, Sambo," "I'm Going to Make You Love Me" (duet), and "It Ain't A-goin' to Rain No More," are being introduced by Will Garland into the revue, "Down South," which was at the Bedford last week.

Lawrence Wright Music Co.

An outstanding success of the present season is "When it's Night Time in Italy it's Wednesday Over Here." The O'Gorman Brothers work this most successfully at the Coliseum, as does May Sherrard in the provinces. L'Oonie, at Lyons' Corner House, the Savoy Orpheans at the Savoy Hotel, Jack Hylton's Famous Band at the Bedford Music Hall, and the London Band at the New Prince's Club, Piccadilly, all make big features of this fascinating and already popular number.

That fine vocalist Nat Goulding, who has so long and successfully sung the Wright songs, both in revue, pantomime, and in his single act, is making a great hit this week at the Palace, Bradford, with "Just a Girl That Men Forget," and a new Wright ballad which is certain to attain great popularity.

In Archie Pitt's successful revue "Mr. Tower of London," which is at the Alhambra this week, Gracie Fields makes a sensational hit with "As Long as He Loves Me.' Her rendering or "Louisville Lou" is also a triumph. "He's Got the Wana Blues," "Deedle, Deedle Dum," "Oh, Sing-a-Coo," "Out There Where the Blue Begins," and "Felix Kept on Walking" are other popular Wright numbers in this fine show.

Jack Weaver, the popular musical director of the Victoria Palace, was so sensationally successful with "When it's Night Time in Italy," which he played for the "Intermission" last week, that he is specially playing another popular Lawrence Wright number this week with almost equal success.

Moody's Sensation Band, at Moody's Club, is submitting practically an all-Wright programme, to the delight of their many patrons, and Harry Reso, the versatile drummer, does the "Felix Walk" what time the band plays "Felix Kept on Walking." Another wonderful success of theirs is "When It's Night-time in Italy."

That clever trio of finished performers, Wright, Connelly, and Mac, at the Hippodrome, Willesden, bring the house down with their two strong Wright numbers, "Never Let Her Learn to Dance" and "Monkey Doodle Harem."

At the Regent Palace and Trocadero, Lareine's Rhythm Kings are playing any number of Wright successes. Of course, the latest winner, "When It's Night-time in Italy," is well in evidence, and other successes are "I Love Me," "Farwell Blues," "I Was a Fool," &c.

Keith Prowse.

Malcolm Neil at the London Coliseum this week, is meeting with much success for his superb rendering of "Bells of the Sea." No baritone or bass vocalist should be without this great sea song.

At the Victoria Palace last week Lillian Burgiss scored a personal triumph with her rendering of "Lassie o' Mine" She is repeating her success this week at the Empire, Swansea.

"Down on the Farm" is the successor to "Last Night on the Back Porch," and bids fair to excel its predecessor in popularity. Mr. C. Benson, manager and producer of the Melody Makers' concert party, writes from Newcastle:—"We produced 'Down on the Farm' here last week. It was an absolute riot each night, and we have booked a return date in four weeks' time on the strength of this wonderful number." It is an ideal concerted for all concert parties, as well as being *the* great "novelty singing fox-trot."

CONCERT ARTISTES AND ENTERTAINERS.

ENTERTAINERS' WANTS.

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DENNA GORDON,
CONTRALTO.
C/o LEWIS HUTTON, Tramway Centre, Bristo

Jack Tennant, the popular light comedian, continues to feature "Last Night on the Back Porch." This talented artist from over the border is also doing "Down on the Farm." Miss Winifred Ash and George Harold are two entertainers that are doing wonderfully well with this number. Aeola and Viola, vocal and musical act, delight audiences with their rendering of "Last Night on the Back Porch" and "Romany Love."

Bernard Jackson is successfully rendering "I Came to Your Garden." Other numbers in big demand include "God Touched the Rose," "Just For a While," "Just One More Kiss," "Somewhere in Naples," "Faded Love Letters," "La Rosita," "That's the Tune," "Nobody Seems to Want to Love Me Now," "When the Clock Strikes 1, 2, 3, 4," and "Honeymoon Chimes."

Concert party managers, producers, and artists are invited to send 1s. 6d. for a selection of our new successes.

Duff, Stewart and Co.

This firm reports a strong demand for "Songs of a Wayside Inn," a cycle of four convivial, rollicking numbers, by Kay Foster and Frederic Mullen. They are especially suitable for baritones with banquet engagements, and for concert party, either as solos or a concerted. The cycle has already been taken up, among others, by Harry Barratt and Tom Howell, and provides a fund of good numbers which are at once virile and haunting.

Georges Fontana and Marjorie Moss, who are dancing at the Hotel Metropole, Monte Carlo, are making a special feature of Nora Snowball's fine waltz, "L'Etoile d'Espoir," during their engagements, while Lex Holmes, both at Greenock and the Polytechnic, Glasgow, reports great success with the popular orchestra medley, "Melody Maze," of which several large printings have been exhausted in the last few weeks alone.

ORCHESTRAL ITEMS.

B. FELDMAN AND CO.

On the opening night at the Rembrant Hotel Ballroom, and on the occasion of the Amalgamated Press Dance, the Burlington Dance Orchestra, under the direction of Capt. E. A. Evans, featured many Feldman numbers, including "Gigolette," one-step; "Long Lost Mamma," blues; "Waltzing the Blues," waltz; "Nellie Kelly, I Love You," waltz. Five encores were accorded to "Nellie Kelly, I Love You" waltz, "Bebe" and "Stella" receiving seven encores.

Pilbeams Dance Orchestra, under the direction of L. Pilbeam, at the Milton Embassy Club Dances, are also featuring many Feldman successes, including "Not Here, Not There, fox-trot; "In a Tent," fox-trot; "In Love With Love," fox-trot; "Passionetta," fox-trot.

Le Page's Band, Victory House, Leicester-square, include many Feldman numbers in their library.

J. W. Birmingham's Band, Cecil Hotel, are making a special feature of "Roll Along, Missouri," waltz; "Not Here, Not There," fox-trot.

Four Feldman tunes have been selected in connection with the World's Dancing Championship Competition. These are: "Nellie Kelly, I Love You," waltz; "Gigolette," one-step; "In a Tent," fox-trot; "My Sweetie Went Away," blues.

FRANCIS & DAY.

That fine body of instrumentalists, the Morris-Cowley Band, appeared at the Empire, Edinburgh, on Monday of last week, it being their initial appearance there, and were accorded the reception that will ever remain a proud and pleasant memory to the members of the talented combination. Among their contributions to the entertainment were "Barney Google" and "'Maggie!' 'Yes, Ma?' ('Come Right Upstairs!')," both of which popular items were cheered to the echo. This week the band is continuing its tour of the Moss' halls, and is at the Empire, Glasgow.

The abnormal demand for orchestrations of "Dreamy Melody," "Barney Google," and "'Maggie!' 'Yes, Ma?'" shows no sign of slackening, and reports from various centres show that an average of four encores is the rule wherever one or other of these hits are utilised at dance calons.

Bert Grant's renowned orchestra, The Cuban Moons, are having a great vogue at the Plaza Palais de Danse, Glasgow, among its most enjoyed and enjoyable items at the present time being "Dreamy Melody," "Barney Google," "'Maggie!' 'Yes, Ma!'" "Wet Yo' Thumb," "You've Got to See Mamma Ev'ry Night," and other numbers of the firm's publishing. Apart from knowing their business as instrumentalists from Alpha to Omega, Bert and his merry men can put over a song in the happiest of manners.

News reaches the firm that another clever body of musicians—Lareine's Rhythm Kings, to wit—have been highly successful with the pieces emanating from the house during their recent engagement on the Moss' tour, and are now performing at the Regent Palace Grill Room, among their successful numbers being "'Maggie!' 'Yes, Ma!'" "Runnin' Wild," "Somebody's Wrong," "Wonderful One," "Barney Google," "Love Tales," "Dreamy Melody," and "Sing Along, Sambo."

"Wembling at Wembley."

Feldman & Co. publish "Wembling at Wembley With You," the first great Exhibition one-step. Harry Collman's music—splendid to dance to—and fascinatingly catchy chorus, will be hard to beat, though no doubt a good many music-makers will try their hands at it before the summer is over. Dudley Bereford has written the words of the song, based on a verb newly coined by one of the newspapers. If it is as nice to do as he says it is in his verses, we shall all be wanting to Wemble and Wemble for weeks and weeks and weeks.

GERVASE ELWES' FUND.

The following are the names of successful candidates who have received grants from the Gervase Elwes' Fund for musicians:—Anne Ballantine (Glasgow), a further grant of £25; John Hunt, one year's pianoforte tuition under a well-known professor; William Kennedy, £50; J. B. Longmire, a further grant of one term's tuition at the Royal College of Music; Bertha Steventon, one year's tuition at the R.C.M.; E. Kendal Taylor, a further grant of £20. In addition, grants to the total amount of £90 have been made to four well-known professional musicians from the Gervase Elwes' Samaritan Fund. The committee has decided not to publish the names of recipients of grants from the latter fund, which is applied only to musicians in distressing circumstances, whose professional reputation might suffer if the facts of their cases were known. The offices of the fund are now at 5, John-street, Bedford-row, W.C.1.

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OPEN-AIR ENTERTAINMENTS
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A plan showing the situation of the site may be inspected at the Town Hall during ordinary office hours.

Forms of Tender may be obtained on application to the Clerk, Town Hall, Fleetwood, and such Tenders, duly completed, may be sent, addressed as above, endorsed "Tender for Entertainments," not later than MONDAY, MARCH 10, 1924.

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Victoria Gardens, Marine Promenade, New Brighton.
To PUBLIC ENTERTAINERS.

The Corporation of Wallasey invite offers for three months (August, September, and October, 1924) for the Tenancy of the Entertainments Enclosure (comprising Bandstand, with extension Platform, Hemi-cycle, and Pavilion, all under cover) at the above gardens.

Particulars, conditions, tender form, &c., and order to view can be obtained from the Borough Engineer and Surveyor, Town Hall, Wallasey.

Offers, enclosed in sealed envelope, endorsed "Entertainment Enclosure, Marine Promenade," to be addressed to the undersigned and forwarded through post not later than Monday, March 17, 1924. By Order.

GEO. LIVSEY, Town Clerk.
Town Hall, Wallasey, February 19, 1924.

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FROCKS AND FANCIES.

Cretonne Again—but with a Difference—Crocodile for Hats—Teddy Gerard's Frocks and Wraps at the Strand.

Crocodile.

No! I'm not going to speak of crocodile tears, but of crocodile hats. One milliner famous all over the civilised world for her creative genius in the matter of hats was showing little crocodile skin hats with an audacious little turn-up brim—a welcome change after the everlasting cloche. These are frightfully expensive and meant to be worn with the "tailleur." Many large hats—quite plain, but perfectly proportioned—were shown with race and garden party gowns, but the flower-wreathed hats seen so much in the shops were not much in evidence at the shows.

Pyjamas.

Too good to be ever worn seem some of the pyjamas and "boudoir" suits about which I have been hearing so much. Yet I'm assured they are bought extensively by women—English, American, and French, too—although the buyers fight shy of them. One beauty of black satin, heavily embroidered in dragons in thick gold thread, had a lining of lacquer red crêpe de chine and a long coat with mandarin sleeves to match. Another, a glorious affair of turquoise blue and silver, with a beautiful border of lotus flowers, leaves and buds around the hem of the jacket, was called "Shalimar," and conjured up dreams of Indian Love Lyrical nights.

The Newest Sort of Fur.

With spring hats and frocks not only on the horizon, but already in our midst for those who have money to pay for them, I ought not to hark back to fur, but the desolate cold of the last few days has transported my thoughts away to the veriest wintriest depths. So I will tell you of the very latest fur which Parisian furriers in their fastnesses are already fashioning into coats and wraps for—next winter! It is called "reynard d'eau," or water fox. I hear, too, that gazelle will be popular for short coats, and so will natural grey astrakhan. Has it come from Russia, this last? I wonder.

Cretonne.

You would have thought, wouldn't you? that, with our little seaside and garden dresses of cretonne so almost universal for the past two summers, cretonne—like a flash in the pan of fashion, would have passed away for ever. Not a bit of it. It is as chirpy as ever, even more so. Several really famous French dressmakers are using it, but have left the little frock and raised it to a higher level by using it for decorations and linings for the two-piece suits and—believe me, or not, as you will—even for evening dresses. One of these had the background completely covered in crystal beads, and another had an overdress of black chiffon, through which the cretonne showed blurred and indistinct, like those chene ribbons beloved of our grandmothers. Of course, you would never know it was only cotton until you looked quite closely at it.

"London Calling."

Here in London we have had an absolute obsession for Spanish and every other conceivable sort of shawl—shawl balls and Spanish balls, while the very nicest of Teddie Ger ard's appearances—she's taking Gertie Lawrence's place in "London Calling" at the Duke of York's, you know—was her Spanish shawl costume. This was simply an enormous white real Spanish shawl worn with silver shoes, a red silk handkerchief and a white plush Spanish hat. I rather liked, too, her blue straight frock, with its stiff Eton collar and black bow, and the patch pocket with its monogram embroidered in black.

"BACK TO METHUSELAH."

A Sombre Week of Shaw.

Mr. Bernard Shaw has indulged in many gibes at the English, both in "Back to Methuselah" and in his earlier plays, but from henceforward it is to the national credit that a Court Theatre-full of them (with some few backsliders) sat through one of the longest and most tedious plays ever seen in London. It may be that they expected something really dramatic to happen, and a few certainly held out until the Friday night in order to hear from the author what it was all about. Nothing did happen, and Mr. Shaw (despite Mr. Barry Jackson's announcement on the Monday) never appeared at the end of the cycle. So most of us are wondering what it all means. Does it mean anything at all? Or is Mr. Shaw indulging in an elephantine joke at the expense of the public? We are sure the latter suggestion can be dismissed at once, although there were certainly times last week when it was seriously considered as the only possible explanation of his vast "metabiological pentateuch."

"Back to Methuselah" fails both as a whole and in its parts. As a play it does not fulfil its purpose, which is surely to entertain, and as a contribution to thought it is too vague and shadowy to be of any value. In so far as its philosophy is apparent, it is curiously Eastern, almost pessimistic. It is a dull, featureless prospect that in thirty thousand years' time, when human beings live for hundreds of years, they will become like the he-ancients and she-ancients, with their introspection and gloomy tolerance, waiting for "their accident" to release them from the loathsome burden of bodies; that the ultimate will be reached when there is only thought. This idea of "eternal life" has been expressed before, and, on the whole, more lucidly than in the final part of "Back to Methuselah."

Between that and "In the Beginning," which we noticed last week, and which is by far the best of the five parts of the play, there were three stopping-places on the journey to the final reaches of Mr. Shaw's thought. We loitered for an hour and a half with the Brothers Barnabas, who live in the Hampstead of the present day, and whose gospel it is that men should will to live for three hundred years. They explained this to two contemporary and prominent politicians, whose identity was glaringly apparent. There was a good deal of badinage between these two gentlemen, the author being at great pains to show that in a seventy years span human beings did not live long enough to learn how to govern themselves.

During the week most of the players in Mr. Barry Jackson's company seemed awed by their jobs. They played for the most part slowly and ponderously, but two or three performances stood out noticeably. The best acting in the whole cycle was given by Miss Gwen Ffrangcon Davies; both her Eve, which we praised last week, and the charming little study in the last part were beautifully conceived and acted. Mr. Leo Carroll was excellent, if a trifle too slow, as Joyce Burge, on Tuesday, and Mr. Cedric Hardwicke spoke exceedingly well in various characters throughout the week. There was also good work frm Mr. Scott Sunderland and Miss Margaret Chatwin.

There was meat for most tastes at Queen's Hall on Saturday afternoon—Beethoven's Fourth Symphony, Scriabin's "Poem of Ecstasy," Saint-Saëns' G Minor Piano Concerto, and De Falla's "Nights in the Gardens of Spain." In both the last two works the soloist was Mr. Arthur Rubenstein, who played with extraordinary brilliance. He suggested the glamorous atmosphere of the "Nights" much more strongly than the composer himself did when he played it here.

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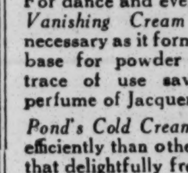

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"KATE."

At the Kingsway.

A dash of Mr. Gay in the characters and the dialogue, and what a difference! Comparisons are inevitable between the "Beggar's Opera" and the equally 18th century-dressed "fantastic ballad-opera," "Kate, or Love Will Fnd Out the Way," produced by Mr. Donald Calthrop at the Kingsway Theatre on Monday night. Nobody knows who wrote the libretto—unless it was the writer of the lyrics, Mr. F. G. Weston; but it was quite a good idea to take half a leaf out of Gay's book and to burlesque old-time, high-falutin', nautical drama of the "Black-eyed Susan" type, where he burlesqued high-flown operatics. "Kate's" story, a mixture of the sweetheartings of a naval captain and a bo'sun, with interventions by a bold, bad baronet and a ditto ditto baronetess, with smugglers ad lib., promises well. But it wants spice to season it. More could have been made of the captain's side-line of smuggling. He is drawn, in spite of that, on the lines of the blameless, savourless hero of modern musical comedy.

However, the old English music is as entirely delightful as we knew it would be. Among the seventy-odd tunes are plenty of jolly ones, and sweet, slow, plaintive one, and rousing choruses complete with ri-fol-de-rol refrains, and lively dances, with large part for the much-heralded tenor drum, to reproduce the effect of the Elizabethan tabor. Mr. Gerrard Williams, who selected and arranged them, has dealt tenderly with the old tunes. He cleverly preserves the character of the period in his orchestral accompaniments, while discreetly introducing modern "interest" in the shape of harmonic touches. The chorus singing is remarkably good, especially that of the men in an arrangement of "Down Among the Dead Men." And the cast is as strong in the vocal line as it should be. Miss Marjorie Gordon as Kate, and Miss Nellie Briarcliffe as the bo'sun's Hannah are all that can be desired in that respect, as in others. Mr. Gregory Stroud not only sings really well, but is both romantic and manly as the Captain, and Mr. Frederick Ranalow—very jolly to see in the bo'sun's round, black, shiny hat and pig-tail—is, of course, excellent in his songs, and one only wished he had more to sing and a part with more character to play. Miss Sydney Fairbrother as the low-comedy baronet's widow and Mr. Percy Parsons as the mock-villain baronet had the best acting chances, and made the most of them. To Miss Marion Wilson goes a word of appreciation for her arrangement of the dances, and to Messrs. Dion Clayton Calthrop, Arthur Hambling, C. Rimbault, and Alick Johnstone for their simple but effective scenery.

A WELSH COMEDY.

The Dark Little People.

The Dark Little People in Mr. J. O. Francis' comedy, produced by the Repertory Players at the Aldwych Theatre on Sunday and Monday last, are the remnants of the Iberians who lived in the hills of Wales before the invaders drove them out and stole their women. The tall, fair-haired strangers are still at the same game in this comedy. Dai Williams is stigmatised because he was born in a workhouse, and he is a feeble sort of creature, despite his pretensions to poetry, until Professor Hughes-Lewis discovers that he is the purest type of Iberian he has seen. Such fine ancestors make a man of him; he gives a policeman a black eye, saves one of his compatriots from prison for poaching, and eventually wins the girl he loves, another of the "dark" ones.

Mr. J. O. Francis has written an entertaining little comedy. The dialogue is good, there are a number of very deftly sketched character studies, and we imagine that a quite faithful idea of Welsh village life is seen.

An English company struggled valiantly with the accent on Monday afternoon, and gave what was, on the whole, a good performance.

"BEAUCAIRE" REVIVED

Romantic Drama at the Strand.

Booth Tarkington and Mrs. E. G. Sutherland's popular romantic play, "Monsieur Beaucaire," was revived by Mr. Charles Macdona and Mr. Gerald Lawrence at the Strand Theatre on Saturday, to the evident delight of a full house, especially enthusiastic in their approval of Mr. Gerald Lawrence in the part made famous by Mr. Lewis Waller. As that fascinating gallant, Beaucaire, Mr. Lawrence gave a polished and easy impersonation, his love scene with Lady Mary Carlisle being exceedingly well played. An impressive portrayal of the Duke of Winterset, roué and gambler, was given by Mr. Philip Hewland; that fine actor Mr. J. Fisher White gave a finished portrayal of Beau Nash; Mr. Stanley Vine was a manly and attractive Captain Molineux; and Mr. Charles Kean did excellently as Captain Badger. Lady Mary Carlisle had a charming representative in Miss Madge Compton. Miss Anna Russell as Lucy Rellerton acted with feeling, and all the other parts were well enacted.

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WEDNESDAY, FEBRUARY 27, 1924.

A SLUMP IN STARS.

Artists of the Future.

THE flow of oratory at the annual dinner of the Variety Artists' Benevolent Fund on Sunday was appreciably contributed to by a veteran of variety, and Mr. JOE O'GORMAN, who for so many years has been in the forefront of music-hall endeavour, touched the spot when, in appealing for the Fund—and in setting an example by the contribution of a substantial sum on behalf of himself and his old-time comrade JOE ELVIN—he stressed the fact that the life of a "star" was a short one.

The average existence of a "star" has been placed at five years. In some cases it flashes forth like a meteor, and goes out again instantly; in others it lasts a half-score years, and there are examples of "stars" retaining their brilliance for a quarter of a century. In the old once-nightly days the programmes at the London halls contained a list of names, each of which could be relied upon individually to draw, and they were constantly recruited by new arrivals, whose talents were fostered and encouraged until they took their allotted place in the variety firmament. Nowadays the younger generation of artists is lost in the maze of revue, and the exercise of their gifts is restricted to subsidiary work, in which their individuality rarely has full play. The revue absorbs the "stars" of the profession; it rarely brings one into view.

There is a lamentable deficiency in "top-liners," and this is due to the fact that so little encouragement is given to the smaller acts. Where, it is asked, are the yearlings of yesterday? There is a distinct hiatus between the first-line favourites and the rank and file of vaudeville, and this is not likely to be eliminated by the policy adopted in certain quarters by which an artist no sooner shows signs of winning more approval than the featured act than he or she is diverted to an earlier place in the programme, thus being deprived of the opportunity of appearing under favourable conditions. By these means many a youthful artist is prevented from coming to maturity, and is lost for ever.

"Props" and Performers.

On this page last week two charming American artists echoed the suggestions we put forward recently with regard to performers and local managers co-operating in giving acts a proper staging. The incongruity displayed in the setting of songs, scenas, and sketches is almost incredible, and the SISTERS TRIX show a keen appreciation of the requirements of an artistic act in suggesting that the management should place at the disposal of performers whatever effects the latter require. A great part of the success attained by our charming American visitors named is due to the skilful lighting and the way in which their act is "housed." They also favour the adoption of the American system, which provides that the artist shall state what his or her "props" are, and notify the precise requirements of the turn. That is done already to a certain extent in England, but it has to be made a condition of the contract that such particulars should be given, and if "bill matter" is not supplied two weeks in advance artists run the risk of having their engagements cancelled.

On the question of the health of variety, the Misses TRIX also grow eloquent. There should, they think, not be only one "star" on the bill, but several. But can such a number be found? How many tops of bills are there in existence? We doubt if there are sufficient to go round once, let alone in bunches. There are something over a hundred variety theatres proper in the kingdom, but we traverse the list of companies in vain to find half that number who could be relied upon to draw big houses. Then there is the question of salary. To suggest that five or six turns, each drawing something approaching £200, should be put into one bill is a proposition that is not economically sound. There is not enough money among variety patrons as a whole to make the enterprise profitable.

We would prefer to see the music hall become a family institution to which people would go week by week irrespective of any big names being on the bill, but secure in their conviction of seeing an enjoyable show. There are scores—nay, hundreds—of acts in the country who could supply entertainment of a wholesome character fit to entertain the masses and provide value for the money expended.

A variety programme is undoubtedly the cheapest commodity on the market, and if only the element of fairness could be imported into the treatment of amusements by the authorities, and the restrictions and imposts removed, the possibilities of carrying on at a profit would once again become real.

THE VALUE OF VERSATILITY.

By HILDA BAYLEY.

It seems to me that we all live in cycles—that is to say, if a thing happens once, it happens half a dozen times; and then—on to the next cycle.

I remember how I loved my first big part, in "The Yellow Jacket"; but it was not till I had played Wang Ping in "Mr. Wu" and two or three sketches that I got a chance of trying my hand at—let me see, emotional heroines came next: Karen, in "The Impossible Woman," was typical of half a dozen, at least. Then I "cycled" into a succession of cats—the sort of "cat" who persecutes me so relentlessly in my present part! Only in that cycle I had to play the cats myself! Child wives, young mothers, "vamps"—I had fits of them all, from Desdemona to the siren in "Out to Win," and what struck me as so odd was that in each new cycle I came across, for the first time, as it seemed, people in real life who exactly corresponded with the people I was trying to represent on the stage. Even in real life things "went in cycles" where I was concerned. I got quite superstitious about it at last!

[Photo, Stage Photo Co.
MISS HILDA BAYLEY.

Yes, I'll confess that I am superstitious. Nothing brings me worse luck than spilling ink, for instance; and I confess that if I meet a London pigeon strutting in the roadway when I am setting out on an important piece of business I—turn down the nearest side street rather than pass it! But then I feel I have a certain right to be superstitious, with a real ghost in the family! If anything bad is threatening me or mine—*something* comes and knocks at my door the night before. But when I open it—*nobody is there!*

It's easy to laugh, of course, but I sometimes wonder if the Things of the Shadows (whatever they may be, and if they exist at all, as something stranger than mice in the wainscoting) are not peculiarly attracted to the interpreters of life—the singers, the musicians, the actors, all those people whose art implies a sending out of currents of emotion, invisible waves of feeling, wherewith to influence their fellows.

At any rate, I know when I was once at work on Lady Macbeth, I always had a queer feeling that I wanted to get into touch in the sleep-walking scene with the invisible I felt around. Oh, yes! I've played many Shakespeare parts—and every other kind, too: music-hall sketches, musical comedy, revue, comedy, farce, and melodrama. For I am sure that an artist should be in every sense versatile. Every new thing attempted teaches one something, and enlarges one's personal knowledge of the scope and possibilities of acting. Versatility keeps an artist alive; makes her not less but more fit to play the type of part for which she is peculiarly suited.

Film work teaches an actress a great deal. It teaches her repose, among other things. People sometimes think that film work is merely a matter of making faces—grimaces. They little know. In film work you have not to simulate feeling or emotion, you have actually to feel and think, just as you do on the stage. The camera photographs the mind.

It is wrong to imagine that stage artists have to do more work than film artists; it is only a question of difference of method. In the film you need only face the camera and your thoughts and feelings—your acting—are photographed. But on the stage you have to reckon with two other factors—the spoken word (a medium the film denies you), and the audience—the audience that responds not to your photographed actions, but to your living, vibrating self! Surely that makes stage work, if anything, easier rather than more difficult! I don't know—stage or film, I love them both, and at the moment my whole interest is in the former, in the part (a return to my second "cycle") that I am now playing. But I shall always enjoy film acting as a change from the "legitimate." As we all know, a change is good for us. It assists us to make ourselves versatile, and versatility is the very essence of an artist's life.

THE DRAMA IN AMERICA.

"Beggar on Horseback"—"Hell-Bent Fer Heaven"—The Wonderful Visit—"Rust."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, February 16.—There is neither a beggar nor a horse in the play by George S. Kaufman and Marc Connelly, entitled "Beggar on Horseback," which Winthrop Ames has just produced at the Broadhurst Theatre; but there are things that are probably more entertaining. The play is based on a piece by Paul Appel and is in two parts. The point at which the authors seem to have aimed is the fatal effect of the methods of "big business" upon artistic production, and the suppression of genius by the glorification of the commonplace. Neil McRae, a young musical genius, who is composing a symphony, and is barely able to support himself by teaching, is in love with Cynthia Mason, a charming girl, but as poor as himself, and is pursued by Gladys Cady, a girl of the flapper type, whose father is a self-made millionaire. Neil's chum, Dr. Albert Rice, finding him run down from overwork, advises him to be practical and marry the rich girl. Then the doctor administers an opiate, under the influence of which Neil practically engages himself to Gladys by telephone.

He falls asleep, and most of what follows is his dream. Married to the brainless Gladys, he is carried off to his new home and introduced to an impossible family in the presence of innumerable flunkeys, pets and freaks. He is warned that henceforth he must compose only comic songs and jazz, and is taken to a restaurant, where Gladys dances with the waiters. Then he is made a director in his father-in-law's company, and instructed with much capital fooling in the mysteries of efficiency and "big business" in an establishment where novelists and poets are kept in cages to turn out the stuff that is circulated by millions. Soon he finds himself behind bars, doomed to compose jingles on demand, and is so exasperated by the goings-on of his bride and her parents that he kills them all with a paper-knife.

Then comes a burlesque trial scene, in which his murdered relatives appear as judge, prosecuting counsel, and witnesses. He is found guilty, and condemned to play to his juniors, but obtains permission to show a pantomime that he has written, "A Kiss in Xanadu," a charmingly spectacular bit of serio-comic romance, in which the Prince of Xanadu steals from his bed and betakes himself to a park in the moonlight in search of romance. The Princess follows on a similar quest. Both are disguised and masked, and they meet and fall in love. Next morning, when they breakfast together, they are bored with each other's company, and their thoughts are all of the magic meeting the night before. At length, when he is about to be executed, the young musician awakes from his dream and wins the faithful Cynthia.

That this mixture of fantasy, spectacle, and satire was keenly enjoyed by the first-night audience was evident from the frequent and hearty laughter to be heard on all sides. Roland Young, in the character of Neil McRae, realises all the humorous possibilities of the rôle, and Kay Johnson plays Cynthia charmingly. George W. Barbier Marion Ballow, Anne Carpenter, and Osgood Perkins impersonate the four members of the Cady family quite cleverly. George Mitchell and Grethe Ruzt-Nissen are excellent in the pantomime. Cleverly devised and well directed, the play has won unanimous praise and is booked for a long run.

"Hell-Bent Fer Heaven."

This three-act play by Hatcher Hughes has scored a success at the Frazee Theatre. The scene is laid in the home of David Hunt and his family

(Continued at foot of next col.)

(Continued from preceding col.)

in the Blue Ridge Mountains between 4 o'clock in the afternoon and 9 o'clock in the evening of a midsummer day. The atmosphere of the play is similar to that of "Sun Up." The central character is Rufe Pryor, a religious fanatic, who is in love with Jude Lowry. Sid Hunt also is in love with Jude, and when he returns from France he renews his pre-war courtship of her. Their love affair marks the end of a long-existing feud, in which several Hunts and Lowrys shot holes in one another. To prevent the marriage Rufe fans the ancient animosity into a flame, hoping in his heart to make Jude's brother kill Sid, yet picturing himself always as the appointed agent of God. Failing in this, he tries to drown his rival by blasting a reservoir during a heavy rain, and almost loses his own life in the attempt. The mountain storm, the dynamiting of the dam, and the resulting flood are cleverly done. The mountain folk are faithfully represented by Augustin Duncan, John F. Hamilton, George Abbott, Clara Blandick and Glenn Anders. Mr. Duncan, who staged the play, contributes a vivid portrayal of a patriarchal mountaineer.

"The Wonderful Visit."

This five-act play, the joint work of H. G. Wells and St. John Ervine, has made its first appearance here at the little Lenox Hill Theatre in East Seventy-eighth Street. The difference between Mr. Wells's novel, written about ten years ago, and the play lies chiefly in the fact that the play touches on more recent events, the time being the spring of 1919, and the wonderful visit of the angel to the vicar of Siddermorton occurs in a dream. Otherwise the book is followed pretty closely. The Players Company, the producers, have assembled an excellent cast, and the piece is staged in a praiseworthy manner by Eugene Lockhart and Henry Stillman. Margaret Mower's embodiment of the angel has been warmly praised, and Robert Le Sueur has been highly commended for his impersonation of the vicar.

"Rust."

At the Greenwich Village Theatre, this three-act drama of modern Spain, by Robert Presnell, is the current attraction. The scenes are laid in the Ancantes, described as "a striking morass of junk, a heterogeneous mass of dead and forgotten things cast away by the city of Barcelona." Jose is a song-writer who longs to break away from the atmosphere of rust. He becomes a bull-fighter for one afternoon, but is hissed from the arena when he discovers in the angry and frustrated bull a fellow-sufferer on the earthly junk-heap. Then he smashes a bottle over the head of Miguel, his rival for the hand of the beautiful Paula. "To kill a man," says Jose's old father, rejoicingly, "is the only way to escape from the Ancantes." So Jose flees to Valencia, where he becomes the most popular singer, piano-player and song-writer in the whole city. In a few months Jose returns to Barcelona to find that Miguel is not only alive, but has married Paula, and his old father stabs Miguel before he can shoot Jose, thus removing the one obstacle to the song-writer's happiness. Clarke Silvernail and Selena Royle head the cast of sixteen players.

THE PLAY IN PARIS.

Political Satire at Vieux Colombier—German Drama at the Maison de l'Œuvre—"L'Invitation au Voyage" at the Odeon.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—René Benjamin has given us one of the best ironical portraits of our times in his three-act comedy, "Il faut que chacun soit à sa place," which Jacques Copeau has produced at the Vieux Colombier. It paints the puppets of to-day in an amusing manner, with good-humoured satire. An ordinary tradesman, but a man of action, Bourdeducq, having made an immense fortune, buys a big estate, becomes lord of the manor, furnishes his mansion with modern art, and lives in extravagant style. He keeps a mistress, a lady likewise having a bad attack of "swelled head." She will not even visit prominent actresses as being beneath her. The only one who has not lost her balance is the profiteer's charming daughter. All the other characters appear corrupted. But the past transactions of Bourdeducq are being sifted, and he is threatened with prosecution. Immediately his "friends" are up in arms to protect him, but the ex-tradesman pacifies them by his assurance of immunity. He knows too many influential people implicated in the same deals for the authorities to dare to attack him. However, to the general surprise, he is arrested, but not for long. The examining magistrate orders his release next day, and a big fête is organised in the country mansion to celebrate Bourdeducq's return. Even the High Chief Justice is present at this function. Nevertheless, there are some honest people left in the world. A few of these meet, and plot to "put everyone in his proper place" (hence the title). They pretend a revolution has broken out in the capital, and name Bourdeducq chief of the police to organise reforms in the town (on the adage of putting a thief to catch a thief). The daughter marries a timid young journalist and all finishes satisfactorily. "Il faut que chacun soit à sa place" is played to perfection by André Bacque (as the modern man of action), Albert Savry (a shady lawyer), Jacques Copeau (contented to hold a minor rôle, this time in his own theatre), Suzanne Bing (as the profiteer's wife), Valentine Teissier (his mistress), and Line Nero (his sympathetic daughter).

"Le Tracassin."

Rip, the revue author, has tried his hand as a playwright, and his effort in the form of a three-act comedy, entitled "Le Tracassin," has been produced at the Potiniere. The title-rôle signifies a much-worried individual who is never contented with what he has. As soon as one woman is in his arms he wants another. The action passes on the Riviera, and the intrigues of the inconstant lover form the plot. Aimé Simon Girard cleverly impersonates the fickle fellow in question. Nevertheless, I prefer Rip's revues.

"Le Fer à l'Opera."

This is the title of Yvan Goll's French version of a German drama of Georg Kaiser, presented by Lugné Poe at the Maison de l'Œuvre. His scenario is laid in Paris in 1763, when the Palais Royal Opera was burned down, claiming many victims. After years of debauchery a nobleman married a young girl he loved. On the night of the fire at the Opera she had secretly left home to meet a tenor. She returns safely, but her husband learned of her deceit, after having dashed in the flames and brought out a charred body he imagined to be that of his wife. The living wife, realising she had lost the esteem of her husband, changed jewels with the charred body and sought death in the still raging conflagration, whereby the victim's identification became mixed and honour safeguarded. This gloomy play was followed by a diverting sketch, "Irene Exigeante," by André Beaunier, concerning a lady doting on a man because she imagines her husband wishes to kill him out of jealousy. But her spouse has no such "unwritten law" intentions, and, on the contrary, becomes fast friends with his rival. This wounds the wife's pride, wherefore she quits the house, leaving the two cronies.

"L'Invitation au Voyage."

Jean J. Bernard is anxious to follow in the footsteps of his father, Tristan Bernard (of "Little Café" fame), and become a playwright. F. Gemier gave him an opportunity by producing his comedy, "L'Invitation au Voyage," at the Odéon. It is a creditable essay, depicting a married woman imagining she cares for an engineer in her husband's employ, and she follows him poetically in her mind when he leaves for the Argentina. On his return, the dream has lost its charm, and she discovers it is her own husband she really prefers, after all. A good comedy, lacking action, and played as well as can be expected by the Odéon stock company.

"La Femme à Barbe."

The new farce of Henri Geroule and Yves Mirande presented by Marcel Simon at the Scala is a rollicking piece by which we must not judge our French friends. During the three acts of "La Femme à Barbe" we are shown many broad situations to raise a laugh. A modern girl prefers a husband who has sown his wild oats, and Tarde (professor at the Sorbonne), to win her love, pretends he is the lover of a circus rider. He joins the show, and, to save the ecuyère's honour, when her husband appears, he becomes compromised with one of the freaks, the bearded woman, who is inclined to take the matter seriously, although also married. The police is called in by the latter lady's real husband, when the circumstances are explained, and Tarde is finally accepted by the girl he loves and for whom he has been through all these senseless but amusingly risky situations.

"FRANCESCA DA RIMINI."

Miss Pax Robertson, on Sunday evening, presented the Italian poet's play, using Mr. Arthur Symons' translation. It was announced before the curtain rose, in a witty "introductory" by Miss C. A. Arfwedson, that although very long, the play would be given in its entirety. This version skilfully preserved the love tragedy of Paolo and Francesca, and also vividly depicted the martial spirit of those stirring times with the internecine struggles between the Da Polenta and Di Malatesta. The beauty and imagery of the love scenes were exquisitely shown by Miss Pax Robertson, while her radiancy and martial bearing in the second act was a noteworthy piece of acting. As the dreamy lover Mr. Ivain March put in some fine work; the long speeches allotted Paolo were delivered with sincerity and feeling. The brotherly affection felt for Francesca by Ostasio was neatly depicted by Mr. James Kirkham. Mr. Bruce Moir was sufficiently malevolent as the one-eyed monster, Malatestino, the heavy part of Giovanni being played in melodramatic lines by Mr. Norman Macdonald. In a very long cast mention should be made of the capital Jester of Mr. Alex. Robbins, the spiritual beauty of Miss Kathrine Stanley as Samaritana, and the character studies of Mr. Fordham Ellis (Ser Toldo) and Gilbert Hall, the much-travelled Merchant.

THE VARIETY WORLD.

English Acts for Germany—Horace Sheldon Wins Stoll Golf Cup—The Wolves' Howl.

English Acts for Germany.

A specially convened meeting of the Executive Committee of the Variety Artists' Federation was called for yesterday to consider the report of Mr. Albert Voyce and Mr. Monte Bayly with regard to their visit to Berlin last week to study the position of variety in that country. A special general meeting is likely to be convened within the next few weeks to consider the question as to whether or not there shall be a fair and equitable interchange of talent as between Great Britain and Central Europe. Mr. Voyce holds the opinion that there is an enormous market for British talent in Berlin and the other principal cities of Germany, and an immense increase in accommodation. There are probably close upon 1,000 variety artists engaged each week in Berlin alone, the demand for talent being enormous and the audiences appreciative.

Demand for Talent.

"I have seen contracts," said Mr. Voyce, "which have been entered into as between German managers and British attractions for salaries ranging from £75 a day to £18 a week, to be paid either in the English pound, American dollars, or renten marks, as may be arranged between the parties.

"As far as Bavaria is concerned—and this pertains to the Deutche Theatre at Munich—the International Artists' Loge's ban on British turns is purely a paper one, as Bavaria declines absolutely to be dictated to by Berlin or any other German city.

"The present German music hall programmes are very tame. One influential music hall manager in Berlin informed me that he was prepared to build eight more music halls, two in Berlin and six in the provinces, provided he could get the V.A.F. embargo lifted."

Mr. Sheldon Again Wins Stoll Cup.

Mr. Horace Sheldon has again won the Sir Oswald Stoll Golfing Cup. The final took place at Oxhey last week, and after a long duel over 36 holes, Mr. Sheldon beat his opponent, Mr. Greeves Johnson (of the Gresham Singers), by 3 up and 1 to play. This is the second consecutive year in which Mr. Sheldon has captured this much-coveted trophy.

Monthly Bogey Result.

Mr. Horace Sheldon also won the monthly bogey competition at Sudbury last Friday with a score of 3 down. Among others who competed were Mr. Greeves Johnson and Mr. Arthur Hanlon.

V.G.S. Committee Meeting.

There will be a meeting of the Vaudeville Golfing Society's committee at the Knickerbocker Club to-day (Wednesday). Proceedings commence at 11.30 a.m.

The Wolves.

It has been decided by the London Lodge of the Wolves to adopt the practice in some of the provincial lodges by admitting ladies to the ordinary weekly lodge meetings. This was the decision of a full meeting of the Grand Council, and it marks the first important alteration that the newly appointed Council has made. The London Lodge now meets on Thursday at noon, at the Metro Hotel.

B.B.B. and Ladies' Night.

Applications for tickets for the B.B.B. and Ladies' Night on Sunday next are not so numerous as anticipated, and it is hoped that an extra spurt will be made by members to make the gathering a success. The function will take place at the Knickerbocker Club.

The Annual Howl.

Members are asked not to forget the annual "howl" at the London Club, Baker-street, on March 11. From midnight to 4 a.m. the club is to be handed over to the Wolves, and, apart from the dancing on one of the best ballroom floors in London, there will be a unique cabaret. Tickets, including refreshments, are 7s. 6d. each, and it is hoped there will be a large attendance.

A Manager Honoured.

Among the newly appointed Justices of the Peace for the City of Glasgow appears the name of Edward William Crossley Taylor, the courteous and popular manager of the Alhambra Theatre.

Fred Kitchen.

Fred Kitchen commences a short tour on March 3 at the Pavilion, Glasgow, with his well-known sketch, "If the Cap Fits," in which Miss Gladys Horridge will play her original part. In June he opens in a new big production. Fred Kitchen, jnr., is on tour with Miss Phyllis Dare in "The Street Singer," which is a big success, and will probably be seen in London shortly.

"Leap Year."

Rehearsals for "Leap Year," Julian Wylie's next London Hippodrome revue, began in Liverpool on Monday, and the show will be produced at the Olympia there on Thursday, March 6. After a ten-days' presentation in Liverpool, "Leap Year" will be brought to London, and will have its first showing at the Hippodrome on March 20.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that four death levies are now due on the 1924 book. Red stamps 8.

C.A.A. Annual Meeting.

The annual general meeting of the Concert Artists' Association will be held on Friday next, at the King George's Hall (Y.M.C.A.), Tottenham Court-road. The meeting commences at 2 p.m.

Eric Randolph.

Arriving back from New York on Saturday, Eric Randolph tells us that he has had a most successful time, and appeared with the Greenwich Follies. Eric also took the opportunity of recording for the Gramophone Co., and was offered a long tour on the Keith circuit.

M.H.A.R.A.

Members of the M.H.A.R.A. are reminded that the arrangement re photographs (stamp size) being placed on the back of the green cards of membership comes into force on Saturday next, and that no reduced fare tickets next week-end will be issued unless the photographs have been so affixed.

The Bros. Shanks.

The Bros. Shanks have just concluded their third panto. season with Wylie Tate, with whom they have made an outstanding success. They resume their original vaudeville act on March 3 at the Metropolitan. This is the first time this act has been presented in London.

For South Africa.

Zena Zampa sailed from Southampton on Friday, per R.M.S. Balmoral Castle, to fulfil an engagement with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Fred Duprez.

We are glad to hear that Fred Duprez has quite recovered from the shock and facial injuries received in the collision with his car at Stoke last Sunday week. He is this week at Stratford.

Vincent Ayden.

At Shepherd's Bush last week that fine tenor vocalist, Vincent Ayden, was heartily applauded for his singing of three delightful ballads.

Marjorie Fitzallen.

Playing principal girl in the recent pantomime at the Grand Theatre, Nottingham, and now supporting Harry Gunn in his comedy scenas, Marjorie Fitzallen has fixed panto. for the next two years under the management of Mr. Fred Warden to play a special part.

Cliff Martell.

Cliff Martell, "The Dancing Pianist," appeared recently at Proctor's and "43" Club, his dancing coming in for an ovation.

Florence Helm.

Miss Florence Helm, who recently concluded a successful panto. season at the Theatre Royal, Nottingham, is now playing a leading part in "All in Favour," which is at the Empire, Shepherd's Bush.

"Fast and Furious."

That popular show, "Fast and Furious," with Rex London, Fred Granger and Ross and Goodwin, is paying a return visit to the Hippo., Brighton, this week, and next week will be seen in town at the Alexandra, Stoke Newington.

Arthur Kingsley.

Recently concluding a long season with "Shuffle Along," Arthur Kingsley is to play a leading part in Elder Hearn's show, "Rumours," which is being produced at Worthing on Monday.

Harry Goodfellow.

Making his first appearance in town this week at the London, Shoreditch, Harry Goodfellow is presenting a novel entertainment with his own scenery and effects. In "Statues that Talk" he gives impressions of well-known stars.

Scott Sanders.

Although Scott Sanders writes most of his own material, he is always prepared to hear from authors who may have anything suitable to offer. Scott has now signed up for Australia, and sails next October, to appear on the Musgrove Tour, for which he has been booked through Reeves and Lamport.

Jock Mills.

At the London, Shoreditch, recently, Jock Mills was in very good form with his latest numbers, "London Town" and "Where is My Wandering Wife To-night?" keeping the audience in hearty laughter. He was recently seen by Sir Benjamin Fuller, who secured him for Australia as soon as he cared to sail. Jock has decided to leave on March 27 for a thirty weeks' season, with an option of another thirty weeks.

Sammy Shields.

Sammy Shields was at Camberwell last week, and will be in town for twelve weeks. He has some good material, including "Three Johnnies," by Guy Reeve, and "Who'll Buy My Fine Footballers?" by George Logan. An "Ode to a Cricket Bat," also by George Logan, is a cleverly written item.

LONDON VARIETY THEATRES.

THE COLISEUM.

Royal laughter has stamped its hall-mark on Pogo, that wonderful horse presented by the Brothers Griffiths. Merely to walk about in an animal's hide is not funny in itself, as many a pantomime beast has proved; completely to realise the joke of the semblance of a quadruped inspired by human mentality needs at least as much talent and training as many a "star" musician possesses. That the Griffiths have these qualifications is obvious in the varied attitudes and frames of mind of Pogo, who is creating the usual hearty merriment at the Coliseum this week. The bill also includes Harry Tate. "Broadcasting" is not only delightfully amusing, but is a liberal education for the benefit of an age obsessed with mechanical contrivances. In spite of its disarmingly inconsequential air, it is skilfully cumulative in its effect. The surprising way the properties collect upon the stage, the profound significance Harry Tate gives to each, whether hammer or umbrella, and the supernatural connection established between all the common or garden objects, creates a thrill of expectancy that finds ample satisfaction in the final bang.

Newly returned from his Canadian tour, Bransby Williams is even more genial than usual towards his "friends in front." Recovering from the severe handicap he sets himself by opening his performance on a note of pathos, he weaves the spell of his humour round the audience with what he describes as the "chestnut" of an unbelieving old man who calls upon a youth and his sister at tea. In his popular rôle of the stage-doorkeeper he explains all the tricks that make success easily won on the stage. Then he asks for names of celebrities to be impersonated. Immediately clamour breaks out from stalls to topmost balcony. With unfailing success he mimics his contemporaries, and then revives memories with the voices and gestures of Dan Leno in "Superstitions," Herbert Campbell in "At My Time of Life," and Sir Henry Irving as Hamlet.

As Yvonne George, Muriel George, and Ernest Butcher and Margaret Halstan in "How He Lied To Her Husband," remain from last week, there is a very notable array of serious as well as humorous talent. In addition, there are the O'Gorman Brothers, with three excellent songs about the girl who received many kinds of presents from a flat to a black eye, about "rolling home in the morning after the ball," and about "our parlour on Sunday night," besides some expert dancing and brisk cross-talk. Errol Addison is an exceptionally capable dancer, with a charming partner in Mitrenga. The Satinettos deftly create their paintless pictures.

THE ALHAMBRA.

What *is* in a name? The question once more arises when one considers the case of "Mr. Tower of London." Why the revue should have been given this title is not at all plain. Yet it has served its purpose so well as to become almost proverbial with continuous and ubiquitous success. The punning catch intrigues the mind and stays in the memory; it also provides scope for picturesque advertising such as the shadowgraph portcullis and beef-eaters at the Alhambra last week. It brings audiences into the house, and once they are there Gracie Field's eccentricity and Archie Pitt's sketches do the rest. So what does connection between title and show matter?

A second view of the performance which is paying the Alhambra another visit this week, reveals aspects of Gracie Fields not thoroughly appreciated before. Her inimitable manner of ornamenting a song one could never overlook. Nor could anyone fail to note her ability to play a hundred and one tricks with her voice. Perhaps for these very reasons her potentialities as an actress may be overlooked. Yet her study of a Lancashire lass in "The Police Court Episode" is an admirable piece of acting. While Archie Pitt as the judge, Victor Thomas as the defendant, Stanley Durward as counsel, and Roy Parry as the policeman are showing their skill in knockabout humour, she is giving the "proceedings" an air of reality by means of her earnest demeanour. What is fun to the others is a matter of intense seriousness to her. When the judge is summing up, her interpolation, "Who's Winning?" has the force of several minutes of preparation behind it. She is not interested in the law for a moment. She means business. Her husband wants money for damages. He won't get it. She'll see to that. All the hard-headedness that has made the Northerner famous is in her gaze. There is no need for her to encourage the advances of the judge. With a mind so set upon it, she is bound to get her own way without blandishments.

But though "Mr. Tower of London" without Gracie Fields would resemble "Hamlet" without the Prince of Denmark, the show is very well arranged. There is plenty of variety in the scenes and direct connection with things the public understand, such as police courts, tops of 'buses, concert parties and matrimonial infelicities. The vigour of the singing and dancing is unlimited. The humour is robust and all the company—Betty Fields and Edith Fields should also be mentioned—act as if they would not find their parts in this "musical-comedy revue" grow monotonous after another run of five or six years—which may come to pass.

VICTORIA PALACE.

Mr. Billy Bennett is making a great success at the Victoria Palace this week. His comedy has increased in value, his gestures become still more perfect, and his expression more "precious" than ever these qualities seemed before. His almost indescribable repertoire includes "Years Have Rolled On," "The Principal Boy's Lament," "Dangerous Dan," "If Winter Comes," and "The Cheese It Stands Alone." Seldom has there been such an ovation for a comedian at a "first house" as was accorded Mr. Bennett on Monday. Coram, the handsome military ventriloquist, scores emphatically with his clever comedy, his fine delivery, with the skilful handling of his puppet and his magnificent Whitehall setting. Coram has always something fresh to say, and if he dries himself up he is never at a loss for an impromptu "gag." He, too, gets a most enthusiastic reception.

Tucker is another great favourite, with his playing, his dancing and his wonderful double voice, and he scores full points for no fewer than seven numbers, including "Dancing Dan," "Wonderful One," "I'm Just Wild About Carrie," "Sleepy Sheep," "I Love Her," and "They Call It Dancing." Our Palace Girls are doing better than ever and dancing delightfully to the tune of "Oh Gee Oh Gosh!" The Seven Nobodies, presented by Mr. Harry Leslie, do well with a series of numbers which include "I Want to Nestle," "I Did Not Know," and "Keep Up Your Pecker," Messrs. Holson and Bert are entertaining comedians and dancers, and Pic and Alf are excellent black-faced dancers, eccentrics, and acrobats. A big success was made by Belle and Maisie Avalon in a "skatorial" scena entitled, with every justification, "The Poetry of Motion." They do ten very acceptable items in beautiful costumes on roller skates, including a song and dance, two-step, gipsy dance, waltz, jazz, Russian dance, a minuet, and a step-dance—all very remarkable. These two talented young ladies deserve especial credit not only for their work, but for the dressing of their act and the manner of its presentation.

CAMBERWELL PALACE.

Débonair and breezy Whit Cunliffe is at the Camberwell Palace this week, and has two characteristic numbers, "And Another Thing" and "Money and Misery," which were received with the utmost appreciation. "Little Old London Town" also remains a popular item. Follows Ernie Mayne. Laughter is unrestrained all the time he is on. A movement of the face and the house roars. He has a new song, "Oh, Grannie," and, attired as one, severely battered, he tells her history in song. In the musical monologue, "A Corner of My Heart," he ranges from the sublime to the ridiculous in very clever fashion, whilst his topical Parliamentary allusions in his election song were distinctly amusing.

Zetta Mor is a genuinely clever and versatile artist who seems to be able to impersonate anything and everybody, from a coster girl who drifted into a Sultan's harem to the faithful and beaten wife of a French apaché. "As Long as He Loves Me," sung during the latter presentation, was very dramatic, and earned well-deserved applause. Her effort at male impersonation is none the less attractive, and as "Colonel Chutney of the Hot-stuff Hussars" she reveals a talent which thoroughly impressed the house.

We have a welcome freshness in the performance of Spencer Ward and Gertrude Long. Spencer Ward represents a member of the audience who has wandered on to the stage and seems terribly impressed by his surroundings. Invited by Miss Ward to show that he can sing—as he "Ah, ah, jolly well boasts"—the artist comes to life and displays the fact that he has a really fine voice. His rendering of "The Trumpeter" was one of the best we have heard, whilst "Be Brave and Smile" was also excellently sung.

Harry Thurston in "Down, Not Out," proves what a capable actor he is in four scenas dealing with the ups and downs of a "star" of the old school. His portrayal in characters grave and gay was a splendid example of the dramatic artist's ability. Harry Champion is a great favourite, and others in the programme were Wallace and Partner and the Osborne Trio.

CHISWICK EMPIRE.

Wonderful birds are Mdlle. Royal's pigeons. There are fifty of them, highly gifted and beautiful; they go through their allotted tasks with precision and prettiness. As droll as ever are the Ten Loonies, and they raised hearty merriment; a clever performance brimming over with good humour and burlesque. Then there is "A Whirl of Girls," in which terpsichore is the main feature. Maggie Dickenson and Syd Culver, fresh from their triumphs in the "Music Box," find ample scope for their undoubted ability. Al. Clark adds to the general liveliness, and the six whirly girls are fair to look upon and dainty artists as well.

Miss Lily Morris has a gift of her own, and the popular and clever comedienne scores hugely in her varied impersonations. Kirkby and Hudson are deservedly favourites here, and their show sparkles with originality and sweet melody. Will Lacey also adds his contribution to the varied feast, and Ernie Roma proves a host in himself. Rich and Galvin are quite a delightful duo, and the world news is faithfully recorded on the Biograph.

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WILLESDEN HIPPODROME.

After several weeks of revue, a welcome change back to variety was made at Willesden Hippodrome on Monday night. Hilda Glyder, the popular comedienne, sang three of her latest successes, which included "I Love Me" and "The Sheik of Birmingham." Another distinctive feature of the programme was the appearance of Ina Hill, who delighted the audience with some excellent selections from her repertoire. Bond Rowell, too, who has an exceedingly fine voice, completely held his audience with some character songs, including "Good-bye, Broadway," while Will Collinson and Co. appeared in a sketch entitled "'Enery, the Brave." This was exceedingly well done, and was received with general approval. Harry Emeric is full of mirth, and his contributions, especially that of the sailor, were highly successful. Daisy James gained hearty applause for her "We All Went Down to Southend in a Charabanc" and "Fifty, Fifty Every Time"; while Jack Lane, the Yorkshire rustic, vastly amused the house with his quaint songs at the piano and humorous patter. Three popular entertainers in the persons of Wright, Connelly and Mac were also responsible for a good share of applause, and the Three Kohes, Japanese speciality artists, performed some remarkable balancing feats. Joe and Willy, in the equilibristic and comedy act, conclude a remarkably fine entertainment.

"ALL IN FAVOUR"

At the Shepherd's Bush Empire.

"All in Favour," the bright revue presented by Mr. Tom Arnold, is at the Shepherd's Bush Empire this week. Mr. Frederick Bentley figures with capital comedy effect in many of the episodes. One of the most amusing of these shows Mr. Bentley as a prospective bridegroom experiencing a little difficulty on his wedding morn. In this scene capital assistance is rendered by Miss Mabel Lambeth, an actress of keen comedy sense. There are several other excellent artists in the production, notably Miss Florence Helm, whose personality lends great effect to various solo numbers; Miss Alma Vane, who sings very sweetly in an artistic scena descriptive of that fine Scottish ballad, "Caller Herrin'"; Mr. Gordon James, who also proves himself to be the possessor of a fine voice; and Mr. Bruce Cameron, whose tall figure makes him a very effective foil to Mr. Bentley in several of the comedy episodes. Special mention is also due to the Tiller Girls, whose dancing is responsible for many delightful moments, and the Mostyn Quartette of male singers, who awaken many a pleasant memory with their operatic pot-pourri—a fine piece of vocalisation, which was encored on the occasion of our visit.

Rex Halm, who will be remembered as the writer of, among other successes, "Amazon," "Drifting," "Roaming," and "Angelus," has joined the staff of Messrs. Francis, Day and Hunter, and will look after the Blackpool interests of the firm.

"KLU KLUX KLAN."

At Olympia, Shoreditch.

This musical burlesque-melodrama, by Arthur Rose, lyrics by Eric Barber, and music by Edward Caryll, is presented by Lew Lake, with himself as Nobbler, who, in company with Bob Morris as Jerry, keep the ball of fun rolling and go through adventures innumerable as the two irrepressible A.B.s, who, under the leadership of Rex Compton as Captain H. Standing, R.N., combat the craft of the K.K.K., and Count Berg as impersonated by T. Arthur Ellis. All of them act with unflagging zest and humour. Harry Roberts is specially good as the Mormon. Daisy Bindley as Lady Margaret sings well and acts dramatically. Nancy Lorrison puts in good work in several rôles, and Rex Compton both sings and acts well "The End of the Journey." The music is tuneful, the lyrics are quite good, and the story is, as the name implies, a skit on secret societies. It is consistently carried out, and, as usual with Lew Lake productions, is put on thoroughly and well worked up. The big scenes are the opening one, a terrace garden; the opium den, with extremely good dancing by Ivan Kutchinsky and Mlle. Du Boisson of the dramatic descriptive kind. The chorus have good voices. An excellent scene is the stronghold of the Mexican bandits. The Red Indian encampment, with Arthur Stratton as the chief, is well carried out, the war dance being excellent of its kind.

Doris Harley.

Doris Harley, of Doris and Billy Harley, is making good progress towards recovery from her recent operation, and hopes to be well enough to resume in Jack Gallagher's new production, "Wake Up," at Birkenhead, on March 17. She will be in the nursing home at 184, Hagley-road, Birmingham, until March 6, and would be pleased to see any friends who happen to be in that neighbourhood.

"Ginger."

The new revue, "Ginger," in which appear Hedges Brothers and Jacobson and Dick Tubb, appears for the first time in town at the Finsbury Park Empire next Monday.

Mr. Alfred Davies.

The many friends of Mr. Alfred Davies will be glad to learn that he is progressing as well as can be expected after his accident at Liverpool last week.

Magicians' Club

To-night (Wednesday) magicians and friends are merry-making at the National Hotel, Upper Bedford-place, the occasion being the first smoking concert of the season. A much-esteemed vice-president, E. T. Marr, will be in the chair, assisted by Will Goldston and J. C. Pickstone.

Two future events are on Sunday, March 9: Dinner to Arthur Prince; and Wednesday, March 26: Lecture by Will Day at the National Hotel on "The Cinematograph, Past and Present."

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. and Mus. D., Mr. Harry Ashworth.—Fine staging and finished acting distinguished the presentation of "The Green Goddess," Mr. William Archer's intriguing play, by Mr. Gilbert Miller, in association with Mr. Winthrop Ames. The diablerie of the play, its strange admixture of East and West, is managed with extraordinary dexterity. Mr. Frederick Victor's Raja is an achievement. Mr. Arthur Barclay is the personification of the warrior at bay, and Mr. J. W. Austin's Dr. Traherne is a well discriminated performance. Miss Dorothy Rundell, as the apple of discord, is fully equal to the demands of the part, and others in the cast who help to complete the success of the production are Messrs. Sam Lysons and James Holland.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—The habitués of this house are favoured with another pantomime this week. Leo Leon's "Babes in the Wood," put on by Charme's Enterprises. There are rollicking songs and romping fun, blended skilfully with the traditional nursery story. Lola Charm, as Robin Hood, strikes the keynote of a bright and versatile show. Charlie Roylatt and Ernest Seebold contribute liberally to the mirth as the Robbers, and there are many pretty special features.

GRAND.—P., Moss' Empires, Ltd.; A. M., Mr. S. A. Jolly; Asst. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—For revues that contain as much novelty and liveliness as "Ginger," there is a never-failing public. At the Grand this week a frolicsome troupe of comedians and comediennes, led by Dick Tubb and Mona Maynett, give a very convincing answer to those who complain that revue has become devitalised. There are the Hedges Brothers and Jacobson to help keep the laughter bubbling, graceful dancing by the Model Maids and Picardy Girls, and a well-balanced chorus.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. H. Raymond; Asst. A. M., Mr. A. E. Sheldrick; Mus. D., Mr. James Clegg.—Revue also holds the stage at this house. In invention and artistic mounting, "Vanities," which fills the Empire bill, is up to the De Courville standard. Its sumptuous scenes are tasteful, as well as rich, and the company which twinkles through them is well chosen and competent. The presence of Syd Howard as chief comedian is a sufficient guarantee that the merriment will not flag. This is something more than a noisy rag, however, the musical side being uncommonly good. Connie Browning, Joan Culver, Winnie Pine, Elsie Mayfair, Phil Lester, and Frank Adey give excellent proof of their talents.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The Carl Rosa Opera Company is here for a season of six weeks. A splendid performance was given on Monday of "Samson and Delilah," with Miss Doris Woodall and Mr. William Boland in the leading rôles. The company also includes Misses Eva Turner, Maude Neilson, Gladys Parr, Olive Gilbert, and Evelyn Birks, and Messrs. Hughes Macklin, Ben Williams, Booth Hitchin, Appleton Moore, Bernard Ross, Harry Brindle, Frederick Clendon, and Gilding Clarke. The conductors are Messrs. Hubert Bath and Charles Webber, while Miss Ailne Phillips is principal dancer.

PRINCESS'S.—A. M., Mr. Hugh Murdoch; Mus. D., Mr. Robt. McLeod.—The successful pantomime, "Simple Simon," continues to run merrily at the Princess's nightly. Miss Nellie Wigley is a chadming principal boy, and Brete Harte and Dave Bruce are a couple of fun-makers of the very first order.

METROPOLE.—M., Mr. John Walker.—The Unity Revue Company are presenting "Peg-Tops" (all Scotch). The following artists provide a very enjoyable entertainment:—Dan Young, Billy Walters, the Unity Revue Troupe of Dancers, Charles Calvert, Lilian Edwards, Dave Westwood, and Masons Sisters.

KING'S.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—In the second week of her visit, "The Merry Widow" is still very popular.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—Retained for a third week, great success is attending "Goody Two Shoes." As principal comedian, Tommy Lorne is a great favourite here. He has excellent support from Uty Rowlands. As principal boy and girl Doree Thorne and Rona Ray are very successful.

OLYMPIA, LTD.—M., Mr. W. Scott Buccleuch; Mus. D., Mr. John Henderson.—Mr. Harry Lees presents the pantomime, "Puss in Boots," here. Miss Dora Sefton sings and dances charmingly; and Miss Daisy Ronald is fully equal to the demands made upon her; while Miss Sylvia Watt is a talented comedienne. The company is strong in comedy parts. Mr. George West, Teddie Gibson, Mr. Walter Kinneburgh (who has a fine baritone voice), Miss Alice Mitchell, Mr. Pete Davis, Mr. Jack Graham, and the Alhambra Girls.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—The management of the Coliseum are this week presenting a capital film, entitled "Rosita," a Spanish romance, with Mary Pickford in a likeable rôle.

ALHAMBRA, LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor, J.P.; Mus. D., Mr. Arthur B. Godfrey.—Miss Phyllis Dare has made a hit here with her new musical play, "The Street Singer," in which the part of Yvette affords her many good opportunities in acting and singing, and of these she takes full advantage. Mr. Hugh E. Wright is an amusing Francois.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. J. K. Wark.—Miss Hetty King, the famous male impersonator, is a leading attraction here. Ted Trevor and Dina Harris, the famous dancers, supported by the Norris-Cowell syncopated band; Hugo Darty and Partner, in a riot of hilarity; Herbert Lee, featuring his latest song successes; Leon Kimberley and Helen Page, in a novelty, "Love, Laughter, and Song"; Van Dock, the Italian cartoonist; and David Poole and "Johnny Green," in a ventriloquial scena, complete.

LIVERPOOL

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julian H. Wilson.—"Stop Flirting," returns again, having had a successful provincial and London season since it was launched here eight months ago. Many of the original cast are also with it. Jack Melford, whose Percy Reynolds is exceptionally funny; Dorothy Waring (a talented vocalist), Mimi Crawford (a graceful dancer), and E. Louis Bradfield. George De Warfax and Strafford Moss are among the company, but one of the outstanding features of the whole entertainment is the spirited dancing of the Astaires, who, as formerly, are given rounds of applause.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Another of Mr. Kelly's important engagements of the season is here in "The Prisoner of Zenda," presented by Murray Carrington and his own company. The noted actor's work as Prince Rudolf and Rudolf Rassendyl, was warmly appreciated on Monday evening by a large audience. He was admirably supported by Miss Margo Drake, whose Princess Flavia was marked by naturalness and charm, which made her a special favourite; Darby Foster, who handled the part of Duke Strelsau in strongly dramatic style; B. A. Pittar, capital as Old Colonel Sapt; Wilfred W. Cathness (Captain Hentzau), Fernley Bisshopp (Fritz), Gerald Mirrieless (Marshal Strakenoz), and Miss Doris Sainsbury (Antoinette). The play was splendidly staged and dressed.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Miss Carpenter.—"Hobson's Choice" has settled down to what promises to be a success, the revival meeting with considerable public patronage.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. and L., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Suzanne," the new musical comedy, comes to Liverpool for the first time, and on Monday evening was received with general favour for its particularly humorous qualities, fascinating songs, and catchy music. In Tom Walls' company are Edriss Coombs, Lily Moore, and Alfred Wellesley, three prominent artists who work hard to achieve success. They are helpfully supported by Bert Murray, Jessie Murray, John Coast, and two clever dancers, Wallace and Mabel Holmes.

OLYMPIA.—P., Moss' Empires, Ltd.; M. and L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"The Covered Wagon" film is putting in another week.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Gilbert Hall; Mus. D., Mr. Benjamin Parks.—Heading the bill here is May Sherrard, who delights with her latest success, "Bigamy Liz"; Gillin, the comedy ventriloquist, who provides an amusing turn; and the silent comedians, Hengler Bros., keep their audiences in a merry mood. Others in the programme are Whyte and Pyke, comedy duo; the Scott Four, in versatile comedy act; Lovick Jewels, with musical scena; and W. P. Wentley, Scotch comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—A strong bill presented here includes the names of Wal Langtry, an always welcome comedian; Beryl Beresford, who is assisted by Leslie Hinton; Fred Walmsley, comedian; Jack and Emily, vocal and dancing entertainers; the Mariposas, smart dancing lady acrobats; the Original Alvins, acrobats; and the Kitchen Comedy Four, with their novelty, in which Bella Moody plays the Cook.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Miss Nora Johnston (Blue Bird Productions, Ltd.) is presenting here this week Maeterlinck's charming and beautiful fantasy "The Blue Bird," which is finely put on, and played throughout with all due regard to the preservation of its delicate atmosphere. Miss Nora Johnston conveys the significance of her rôle of Night in a haunting and impressive way. There is great charm also in Miss Maud Cressall's impersonation of Light; while another outstanding performance is that of Miss Temple Bell, whose fine rendering of the part of Water is full of grace and imaginative understanding in perfect harmony with the theme. To these are added the Dog and Cat of Mr. Ernest Hendrie and Mr. Norman Page respectively, their original parts, both handled without a fault. Mr. Norman O'Neill's music contributes to the success of an altogether delightful production.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. M., Mr. T. C. Hickson.—By arrangement with George Edwardes, Ltd., the S.M.O.D.S. are following the conclusion of pantomime here by a vivacious and successful production of the musical play, "Gipsy Love." Messrs. Gilbert Swaine, Frank Nava, and Harold Yoxall do well, and pleasing impersonations are given also by Miss Elsie James, Miss May Marshall, Miss Madelaine Mawdsley, Miss Evelene Brownhill, and Miss Edna Kay.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Mr. Albert de Courville's elaborate revue, "The Whirlwind," is proving a big attraction here, with Harry Welsh and Marie Douglas leading the cast, and strong support from Whitmore and Legard, Jean Colin, Wallin Bird, and Doris Lee. Every scene is brilliantly put on, and the action has not a dull moment.

HULL HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr. P. O'Callagan.—Messrs. Hannaway Bros. are continuing here the phenomenal success of their really funny pantomime, "Dick Whittington," which is drawing big houses.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Ten old-time star artists are appearing here in samples from their past successes; they are Florrie Gallimore, Lottie Lennox, Ada Fawn, Lily Currie, Marcus Boyle, Tom E. Royal, J. W. Hall, Phil Herman, Johnny Cullen, and Arthur Carthy. The bill includes also good modern turns by Leah Victoria, the comedy girl; Billy French who sings and dances; and a strong act by Linda and Gent Lotto, the comedy cyclists.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—Mr. Chas. Ed. Clarkson puts on here a merry and attractive revue, entitled "Hello! Blackpool Carnival." It includes specialities by Will H. Clarkson, comedian; Hilda de Rose, comedienne; Laurette and Laurel, the novelty girls; Jack Stanford, light comedian; and many other smart performers.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush.—Here, as an experiment, the management have decided to change from twice-nightly vaudeville to full-night performances of musical comedies, plays, and dramas, opening for a short season with Mr. Chas. B. Cochran's successful "Little Nellie Kelly," musical play, from the New Oxford, London. The company includes the captivating June, Roy Royston, Anita Elson, Maidie Hope, the Forde Sisters, Dorothy Monkman, Terri Storri, Doris Patston, Ralph Whitehead, Paddy Dupres, Sonnie Hale, Henri de Bray, Frank Masters, Clifford Heatherby, Arthur Denton, and Santy and Norton.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. Hodgkinson.—Talbot O'Farrell and Fred Barnes are to the front here in a first-rate varied programme, which also includes the Seven Bastiens, Polly Meadows, Geaiks and Geaiks, and Denise and Jan. In addition a big attaction is the amazing act of strength by Alexandre Zass, the modern Samson, who does some astounding and unique feats.

At H.M. Theatre, ABERDEEN, Mr. Harry Day presents the revue, "Radios." "Stop Your Nonsense" is staged at the Tivoli, and at the Palace Henry Lees' panto., "Jack and Jill," is the attraction.

At the Hippodrome, ACCRINGTON, Val Walker, "The man who defies detention," appears in a most interesting speciality act. Other excellent acts are those of Beucaire and Partner, eccentric jugglers; Storks Bros. and Algy, entertainers; Christi Gane, in a novel speciality act; Walter Birtwistle, baritone vocalist; Maple and May, comedians; and the Benediti Bros., musical eccentrics, complete the bill. At the Prince's, Marion Davies, in "Little Old New York," is the attraction.

At Grand Opera House, BELFAST, the Rosario Players present the three-act comedy, "The Auction in Killybuck," with a strong cast, preceded by the one-act playlet, "Going West." The attraction at Royal Hippodrome is the musical burlesque, "Seeing Life." The company includes Mr. Edwin Lawrence, Mr. John Harcourt, Miss Lily Lapidus, Miss Ivy Brighten, Mr. Ernest Lester, Miss Jane Ayr, the Welsh Octette, and a large chorus. At the Royal Alhambra vaudeville is supplied by the Musical Burglars, in music and burlesque; and the Empire top is occupied by King and Benson, who present "The Love School," in ten scenes and a prologue. Also appearing are a company of capital turns. The Coliseum, under new management, are starring Mr. Basil King, the clever ventriloquist, in sketch, "The Inspector and the Policeman."

At the Argyle, BIRKENHEAD, Nixon Grey, an entertaining comedian; Du Calion, a smart ladder-climber and patterer, causes much amusement; Frederic Culpitt, magician and humorist, is a general favourite; and Macdonald and Payne, the Hall and Turn Trio, Caprice Proud, Dick and Eddie, and Brown's Royal Bioscope complete. At the Hippodrome "The Story of the Rosary" is presented, with Miss Annie Saker in her original part.

At the Theatre Royal, BOURNEMOUTH, Miss Hilda Trevelyan is playing her original part in "What Every Woman Knows." At the Westover the principal attractions in the cinema are "The Dwellers in the Desert" and "The Tales of Hoffmann." In the Palais de Danse the Three Jukes show their skill, and the week's programme includes three special carnival nights.

At the Theatre Royal, BRIGHTON, is "The Beggar's Opera," with Leonard Underwood and Pamela Basclow in the cast. "Fast and Furious" is at the Hippodrome. Cast including Rex London, Winnie Goodwin, Fred Granger, and others. "The Unloved Wife" is at the Palace Pier, with Mr. Jack Fortescue, Miss Edith Smith, and Miss Ada Champion in the company. "The Afrikander," with Mr. Charles Garry, Miss Gertrude McCoy, and Mr. Henderson Bland is at the West Pier; and "Down South," with Wm. Garland's Creol Company, at the Grand Theatre.

At the Prince's Theatre, BRISTOL, Mr. Harry Welchman and company appear in "Sir Jackanapes." At the Hippodrome the great attraction is Elliott and Senno's "Cabaret Revue." At the Empire, "Wangles of 1924" proves brimful of good fun. Bristol's Little Theatre attraction is a light and frivolous comedy of modern Spain, "The Romantic Young Lady." The production is admirably played by all the members of the repertory company.

At CAMBRIDGE New Theatre, the Cambridge Greek Play Committee submit "The Birds of Aristophanes," with Sir Hubert Parry's music.

Colour and music make an attractive combination in "Katinka," which is presented at the New Theatre, CARDIFF, by Mr. Robert Macdonald. Miss Evelyn Drewe plays and sings with charming artistry as Katinka. Mr. Frank Webster, who takes the rôle of Ivan Dimitri, has a good tenor voice and an easy, natural manner that becomes him well. Mr. Dennis Hoey plays with impressiveness. The comedy element is in the hands of Mr. Fred Colley, Miss May Marton, and Mr. Sinclair Cotter. At the Playhouse Miss Ida Stratham appears in the first production in the provinces of the brilliant play "Our Betters." A great impression has been made by Miss Stratham, who is supported by Miss Ruth Maitland, Mr. Clifton Alderson, Miss Jane Grahame, Miss Ena Douglas, Miss Dorothy L. Lane, and other capable artists. Mr. Harry Day's popular revue "Crystals" returns to the Empire, featuring Miss Kitty Colyer and Jimmie Leslie.

At the Grand Theatre, DERBY, Mr. Frank Curzon and Mr. Gerald du Maurier's company appear in "The Dancers," the thrilling Wyndham's Theatre success. The leading parts are sustained by that well-known actor and film star, Gerald Ames, as Tony, and Miss Irene Guyton. The successful revue, "Wild Oats," pays a welcome return visit to the Hippodrome, and promises to prove as attractive as on its previous visit. Jack Hodges is an excellent comedian, and good work is done by Henry Weste, Edgar Tennent, John McArthur, Kathleen Brett, Maidie Wright, and Gaby Revette, in living statuary poses.

"The Surpassing Show," presented by Fred Karno and Chas. B. Cochran, is at the King's Theatre, DUNDEE. Gene Gerrard, an amazingly versatile comedian, scores heavily throughout. Alice Lloyd and Robert Layton give vivacious renderings of their parts; while Dorothy Neville and Alexis Dolinov are worthy of special mention. At the Victoria Theatre Cyril Boganny presents "Hot Lips." The company includes Joe Boganny and his troupe of comedians. May Edney, Carlton Brough, Nat Gould, Cyril Boganny, Gyp. Simmons, Maurice Mason, and Little Monty, the Imperial Ballet, and Norman Malcolm. At the Palace Theatre A. B. Waldon presents "Skits and Memories." A strong cast includes Three Scotch Worthies, Nancy Waldon, Alice Wilson, A. B. Waldon, Andrew Barr, Shannon Quartette, Tony Walsh, and Nevis and Neil. Enjoyable specialities are introduced by the Six Jacobite Girls and the Decunas, musicians and ice-skate experts. Atholl Douglas and his repertoire company continue to do good business at the Queen's Theatre. This week "The Heart of a Lily" is staged, with Atholl Douglas and Maureen O'Mara in the leading rôles. Zaza and Zozo, in comedy novelty act head the bill at the Tivoli. Appearing at the Oxford are Mathewson and Gow, vocal and comedy entertainers, and Jack Daly, comedian. Norma Talmadge's screen version of "Within the Law" is at La Scala, while the Kinnaird has "If Winter Comes." Elsie Roy, the Glasgow soprano, is the vocalist.

The Lyceum, EDINBURGH, is occupied by Mr. J. A. E. Malone's company with "Peter Pan." Admirably acted by Miss Maisie Darrell in the name-part; Miss Marguerite Moreton, a delightful Wendy; Mr. Lionel Gadsden a picturesque and fiery Captain Hook; and by excellent representatives of Smee, Mrs. Darling, and the boys, the piece again makes a sure appeal. Mr. Albert de Courville's revue, "Hotch Potch," is at the Royal, played by a company which includes the clever comedian, Mr. Ernest Sefton; a charming actress in the person of Miss Dorothy Vaughan; and other capable artists, such as Miss Kitty Kirwan, Miss Jessie Compton, Miss Cecile Compton, Mr. Frank Couch, Mr. Dorek Norris, and the Hotch Potch Beauties. At the King's, "Bluebeard's Eighth Wife," the amusing farce, fresh from its success at the Queen's Theatre, London, is staged. Miss Isobel Brosnan makes a distinct hit in the title-rôle, in which her grace and dramatic gifts are notably displayed. Mr. Denis J. Hogan submits an admirable study as John Brown, the eccentric American millionaire; and Mr. Basil Radford shows a fine sense of comedy in the part of the foolish Count Hubert de Linancourt, the bedroom scene being full of amusing business, capitally carried out. The minor parts are in capable hands. A strong programme at the Empire has an outstanding feature in the artistic work of Miss Lee White and Mr. Clay Smith, whose entertaining sketches are heartily recognised by their audience. The Weaver Bros. are an amusing couple, who are loudly applauded. Mr. Clarkson Rose, a droll comedian, adds further fun to the evening. Miss Lena Brown is highly successful with her Lancashire songs; Frank and Vesta are exhilarating dancers; and Nicol Martin, "two drops o' Scotch," and Mr. Lauri Howard, comedian, are also good in their turns.

The musical play, "Catherine," is at the Theatre Royal, HALIFAX, with Sylvia Cecil in the title-rôle. At the Grand Theatre the comedy burlesque, "House Full," is being staged. The attraction at the Palace is the Great Carmo, who presents his revue, "Magical Moments."

At the Gaiety Theatre, HASTINGS, is Gilbert Miller's principal company in "The Bat."

Mr. Anderson is presenting "Hello! Bill," at the Theatre Royal, JARROW. The cast includes Dan Eden, Will Scotty, Peggy Le Ray, the Four Rhodes, Hayes and Wood, Master Robert and Nellie James. Specialities are introduced by Hayes and Wood, Eight Miomo Girls, in their dancing act; Four Rhodes, including John Copeland.

Douglas Productions present the revue "Oh! Norman" at the KEIGHLEY Hippodrome, featuring Alf Leonard, Adeline Valery, Diana Maxwell, and Barney Murphy.

At the LEICESTER Royal Opera House Robert Courtneidge is presenting Henry Baynton and his specially selected company in "The Bohemians." The cast includes, among the many members, Henry Baynton, Dorothy Turner, and Fedora Rozelli. Violet Carlyle is giving a delightful performance in a new play at the Theatre Royal, entitled "Desire of the Desert." At the Palace "You'd Be Surprised," presented by the Alhambra Co. Ltd., includes Harry Dent, Billy Rego, Horace Kenney, Leslie Barker, Connie Clive, Ada Smart, George Morgan, David Robb, Chas. Rodney, and the Alhambra Girls, in a new version, produced under tre direction of Herbert Clayton and Jack Waller. The Pavilion bill of fare is "All Sports," presented by Kit Toms, Manor Trevor, Ivy Foster, Mina Dorina, Billy Rufus and Lily Edna, Royce Braithwaite, Sydney Wyke, Woods and Kenney, Guy Hallett, and Mme. Victor's Havana Girls.

At the Hippodrome, MARGATE, Miss Elwyn Evans presents the Margate Players' Guild in "Mice and Men." The performances are being given in response to the special appeal of Sir Gerald du Maurier on behalf of the Actors' Orphanage.

At the Grand Opera House, MIDDLESBROUGH, Miss Phyllis Neilson-Terry is presenting the great miracle play "Stigmata" (prior to its London production). Miss Terry gives a splendid rendering of the tragic part of Gemma-dee-Savarigi, and is admirably supported.

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6.10 HOLBORN EMP. 8.45
WILL FYFFE. HILDA GLYDER. MAY HENDERSON. LOIS BARKER & PERCY TARLING. HARRY HEMSLEY. HARRY BEDFORD. REG. WENTWORTH. EDDIE GRAY. THE MIZUNOS.

6.30 KILBURN EMPIRE 9.0
GERTIE GITANA. WHIT CUNLIFFE. HARRY HERBERT. LILY LENA. SAMMY SHIELDS. HAL WRIGHT. BETTY ROWLANDS. MILLER & CANNING. WALLAU & PARTNER. THE D.B. FASHION PLATE.

6.15 LEWISHAM HIP. 8.40
Tom Walls Presents A New Farcical Musical Comedy—In Three Scenes—"OUR LIZ." Featuring—JACK BARTY. HERBERT DARNLEY. MADGE AUBREY.

6.30 CAMBERWELL PL. 9.0
A new Dramatic Comedy Burlesque, In Three Acts, entitled—"CAPITAL LEVY." Written and Produced by Norman Lee. Featuring—ERNIE LOTINGA, ADOLPH LUCK, JOHN GREAVES, and KATHLEEN BARBOR.

6.30 GRAND, ClaphamJ. 9.0
Lew Lake Presents A Musical Adventure, Entitled—"JINKS." Written by Norman Lee. Featuring—BOB STEVENS. DERRA DE MORODA.

6.30 HAMMERSMITH PL. 9.0
THE RUSSIAN ROMANTIC THEATRE BALLET CO. PERCY HONRI. WHIT CUNLIFFE. JACK LANE. LILY LENA. KENNA BROS. HARRY EMERIC. THE VIDEOS.

6.30 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present "HER LOVE AGAINST THE WORLD."

6.30 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present "TWO LANCASHIRE LASSES IN LONDON."

6.20 ILFORD HIPPO. 8.40
GEORGE MOZART. ERNIE MAYNE. INA HILL. DUNCAN GODFREY. DAVE LEE. BILLY & BURKE. ROSE & BUDD.

6.30 SHOREDITCH OLY. 9.0
CLARICE MAYNE. ERNIE MAYNE. FRED RUSSELL. CLAUDE GARDNER. POWER & BENDON. BILLY SIMPSON. DICK & JIM. GALETTO.

6.15 CROYDON EMPIRE 8.30
HARRY THURSTON, Supported by AMY DALBY and FRED. W. RING in "DOWN—NOT OUT." A Romance of an Actor's life. In a Prologue and Three Episodes. By R. P. Weston and Bert Lee. HILDA GLYDER. T. E. DUNVILLE. HAYDN WOOD & DOROTHY COURT. FRED CURRAN. MAYNE & SHERIDAN. THE SPARKLING MOZELLES. THE UNIQUES. VICTOR KING. GRACE CUNARD.

6.30 ISLINGTON EMPIRE 9.0
Emlyn Productions, Ltd., Present the Brilliant Comedy Revue "SHUFFLE ALONG." Featuring—STAN PASKIN and DOROTHY VENTON.

6.30 POPLAR HIPPO. 9.0
GEORGE MOZART. MAY HENDERSON. THE TERRY TWINS. TOM E. HUGHES. GEORGE LEE. JAMES & GRACE ROSS. EDGAR CURTIS. NORMAN FIELD & NORRIS. THE VAN-DELFTS.

6.30 PUTNEY HIPPO. 8.50
HAYMAN & FRANKLIN. VERA WOOTTON. PEGGY & LENA CHISHOLM. HERBERT LEE. BEN ALBERT. BOND ROWELL. THE AUSTRALS. FARLEY & HOLT. NICLO & ELMAR.

6.30 WILLESDEN HIP. 8.45
Geo. Sax Presents "The ANNUAL ALBUM." A Gorgeous Production in Novel and Interesting Pages. Cast Includes—TUBBY TURNER. NORA DALE.

At the Theatre Royal Mark Allerton's excellent company are appearing in the smart musical comedy revue "Diamonds." At the Empire Fred D. Nelson presents the comedy burlesque "Unemployed" in eleven scenes, with a strong cast including Harold Wellesley, Harvey West, Sutton Boys, Peggy Bayfield, and Joyce Seymour. At the Hippodrome John West, the eminent Irish baritone, provides some delightful songs, and "Three Wise Fools" is presented.

"Her Temporary Husband" is at the Theatre Royal, NORWICH. Messrs. Matthews, Tully, and Sabine's company includes Geoffrey Saville, Robert Nairn, and W. J. Manning. "The Side Show," a revue production by the Ray Bros., is at the Hippodrome, with Fred Morgan, Harry Arthurs, Decima St. Clair, and Mavis Grahame in the cast. The Seven Embassy Girls and Jack Allen are at the Regent, and Jess and Tony and Dusty Rhodes at the Thatched.

"The Lure," with Martin Lewis, Evan Thomas, Cecil Humphreys, and Amy Brandon-Thomas in the cast, is at the Theatre Royal, PORTSMOUTH. The revue, "Tip-Top Topics," is at the King's, Southsea. Fred Granville and company, in "A Gentleman From Dartmoor," is at the Prince's Theatre.

The last pantomime of the season at the PRESTON Hippodrome is "The Old Woman who Lived in a Shoe," by J. Edward Bleriot. It is gorgeously staged, and the cast includes some old favourites. At the Preston Empire a local amateur operatic society is presenting "The Belle of New York," in aid of local charities. There is a full chorus and an augmented orchestra of 80.

"The Private Secretary" is again proving its great popularity at the Royal County Theatre, READING. The revue, "Heads or Tails," is being produced by Will Dalton at the Palace Theatre, the cast including George Norton, Fred Manson, Lynn Wright, Lola Nielson, Albert Dennis, Peggy Macintosh, Molly Doon, Maisie Gordon, Florrie Ludlow, and the Excelda Girls.

"Quality Street" is at the Theatre Royal, ROCHDALE. The acting merits the highest praise. Miss Evelyn Culver as Phœbe Throssel, Mr. Clive Woods as Valentine Brown, and Miss Rossie St. John as Susan Throssel being exceptionally fine. At the Royal Hippodrome, Pimple, the film artist, appears twice-nightly in a comedy revue, "Punch."

At the Lyceum Theatre, SHEFFIELD, Mr. Dennis Neilson-Terry, and Miss Mary Glynne, in association with Mr. B. A. Meyer, are presenting Jeffrey Farnol's new three-act romantic play, "The Honourable Mr. Tawnish," in which Mr. Neilson-Terry plays with force and dignity the part of Viscount Hambledon (Mr. Tawnish), and Miss Mary Glynne gives a fine presentation as Penelope, strongly supported by Miss Kitty de Legh, Messrs. Clifford Marquand, John R. Turnbull, Townsend Whitling, and Henry Carlisle. At the Theatre Royal, Messrs. Horsfield, Daunt, and Mitchelson are presenting "Bought and Paid For" and "Quinneys," three nights each, and featuring Mr. Malcolm Tearle in the leading parts. At the Empire Palace, Mr. John Lester presents the successful revue, "The Round Up of 1924." The cast includes Harry and Burton Lester, Chick Farr, Toots Gregory, Gladys Neville, the Pyke Sisters, Fred Roper, Twelve Arizona Girls, Clara Moore's Racing Girls, and the Ten Cowboy Syncopaters. At the Hippodrome is Mr. Harry Day's magnificently staged revue, "Mirrors," with its bright music, pretty dances, and elaborate and novel groupings, is a great attraction. A strong cast is headed by Jim Jessiman as chief fun-maker, with excellent support from Lily Burns as leading lady, Wynn and Ivy, Amy Brownson, Olga Anderson, Budd and Hartley, Joseph Victor, Darroll Richards, Gordon Laws, Eva Barnes' clever Mirror Babes, and a fine beauty chorus.

"The Outsider" is playing to big business at the Opera House, SOUTHPORT. The cast includes Charles Kenyon. The attraction at the Palladium is "Scandals of 1924," with Gus Chevalier, the famous comedian, in the cast. Others are Inez and Dolly St. Vincent, Denise Harley, and Chris Silvester. "Stella," a musical comedy, is at the Pavilion Theatre, and is giving general satisfaction. The rôle of Stella is filled by Miss Millie Constance.

The Empire at SUNDERLAND is staging an unusually clever production with wonderful electric lighting effects in "Music and Magic," and there are also appearing Charles Brooke, Irene Ford, and the Coney Island Band; Gertie Gitana, Johnson Clark, ventriloquist; Fred Curran, "the premier parodist"; Naughton and Gold, Scottish comedians; and the Rema Duo, consisting of Aito and Maid. At the Theatre Royal a Scottish comedy, entitled "Only a Joke," a humorous production, is the fare provided. The cast includes Carr and Finch, Jack Andrews, Arthur Stevens, Oliver and Mack, Ike Freedman, Peggy Desmond, Jack Brady, and the Eight College Girls. The King's Theatre has pictures, and Winifred Hammond, a well-known soprano, is engaged. At the Avenue Theatre and the Palace the programmes are made up of pictures.

New Era Productions have "Top Speed" at the SWINDON Empire, Bryan Herbert, Herbert Wills, Vivian Gregory, Reg. Dawson, Frank Litchfield, jun., Peggy James, Bay Harrington, and Max Rivers' Dancing Wonders assisting Fred E. Wynne and Evelyn Kirkby.

Stanley Ravenscroft is at WAKEFIELD Opera House, in "Brown Sugar." The cast includes Charles J. Barber, as the Earl of Knightsbridge, W. Tilton Mist, Leslie Handford, J. Anthony Snaith, Stanley Ravenscroft, Sybil Brooke, Adrienne Yates, Jean Sinclair, and Elsa Franklin, as Brown Sugar.

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NEXT WEEK'S CALLS.

MONDAY, MARCH 3, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 24 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

FROME PALACE.—Fred Buckley presents repertoire of plays.

JERSEY OPERA HOUSE. — Messrs. Kimberley and Tully present "Queen of the Cabaret."

JERSEY ALHAMBRA.—Taylor and Harvey.

SALISBURY PALACE.—C. H. Brooke presents "Records."

TROWBRIDGE PALACE.—Fred A. Ellis presents "Among the Big Game in Wildest Africa," March 3, 4, and 5.

WARMINSTER PALACE.—Fred A. Ellis presents "Among the Big Game in Wildest Africa," March 6, 7, and 8.

WEYMOUTH JUBILEE HALL. — "Robin Hood" film.

YEOVIL PALACE.—Irene and Chas. Vesty.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Young and Dixon.

HAMILTON HIPPODROME (rehearsal, 1).—Thomas F. Convery presents "On the Dole."

IPSWICH HIPPODROME (rehearsal, 11.30).—Ray Bros. present "The Side Show."

IPSWICH LYCEUM THEATRE. — "Kissing Time."

NORWICH HIPPODROME (rehearsal, 2).—Randolph Sutton presents "Spare Parts."

NORWICH THEATRE ROYAL. — "Paddy the Next Best Thing."

PAISLEY RINK PALACE (rehearsal, 12).—Les Rays, Frank and Doris.

PAISLEY THEATRE.—Paisley Opera Club present "Princess Caprice."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. John D. Roberton's "What Cheer" Revue Co.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Mlle. Pauline Rivers' "Allied Revue Girls," and picture entertainment.

BURY HIPPODROME.—Mr. Teddy Worth's "Bubbles" Revue Co.

ECCLES CROWN THEATRE.—Mr. G. E. Palfreyman's "Drawing the Dole" Co.

LIVERPOOL PAVILION THEATRE.—Leo Dryden, Marguerite Corneille, Jake Friedman, Arthur Roberts, Chas. Bignell, Tom Costello, Sable Fern, Charles Leo, Florrie Robina, Ladringles, Romeo and Rio, Mazuz and Mazette.

MANCHESTER HULME HIPPODROME.—Mr. Ventom Swift's "High Heels and Stockings" revue.

MANCHESTER JUNCTION THEATRE.—Herd and Sherd, Smith and Johnson, and picture entertainment.

MANCHESTER KING'S THEATRE.—Mr. Teddy Cooke's "There You Are, Then," revue.

MANCHESTER METROPOLE THEATRE.—Mr. J. E. Bleriot's "The Old Woman Who Lived in a Shoe" pantomime.

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The Grip of Iron."

MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. Burr and Williams' "Capital Levy" Co.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Gilday and Fox, Beryl Beresford, Rosie Reys, Foster and Ninon, Fred Walmsley, Morris and Vane, The Mariposas.

SALFORD ROYAL HIPPODROME.—Dot Daniels, Whyte and Pyke, and picture entertainment.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Fred Neilson's "Unemployed."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Max Erard presents "The Menu."

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 11.)

MACNAGHTEN TOUR.

Rehearsal at all halls at 12.

BLACKBURN.—Clarkson Rose, Arthur Ferriss, Herbert La Martine, Musical Maples, Bruce Macloud, "The Key," and company as booked.

BRADFORD. — A. E. Miles and A. Maude's "Marguerite."

BURNLEY.—F. Karno's "The Surpassing Show."

CARLISLE.—G. L. Crow's "Stop Your Nonsense."

HALIFAX.—John Lester's "The Round-Up."

HUDDERSFIELD.—Harry Day's "Spangles."

LEICESTER.—Company as booked.

SOUTHAMPTON. — E. Dottridge's "There's Millions In It."

WARRINGTON.—F. Karno's "The Football Match."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Van Dock, Frank Benson, Rolf Slater, Ted Trevor and Dina Harris, supported by the Norris-Cowell Syncopated Band, Scott Sanders.

BIRMINGHAM GRAND (rehearsal, 1).—T. Elder Hearn presents "Scandals of 1924."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Florrie Forde's pantomime, "Cinderella." Cast includes Florrie Forde and Reg. Bolton.

CARDIFF EMPIRE (rehearsal, 1).—Ernest Hastings, Gicardo, Didama and Partner, Arthur Prince, Albert Whelan, Kharum, Lillian Burgiss.

EDINBURGH EMPIRE (rehearsal, 12).—David Poole, Barker and Wynne, Herman Darewski and his All-British Band, Kimberly and Page, Neil McKay, Marriott Edgar, assisted by Horace Percival, the Daros.

FINSBURY PARK EMPIRE (rehearsal, 1).—The new revue, "Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

GATESHEAD EMPIRE (rehearsal, 1).—"Footlight Frolics."

GLASGOW ALHAMBRA (rehearsal, 11).—Foster Productions, Ltd., present "Partners Again."

GLASGOW COLISEUM (rehearsal, 11).—"The Orpheus Club."

GLASGOW EMPIRE (rehearsal, 11).—Lew Lake presents "Splinters." Cast includes Hal Jones and Reg. Stone.

HANLEY GRAND THEATRE (rehearsal, 1.30).—The Great Carmo.

HULL PALACE (rehearsal, 1).—Jesse L. Lasky presents "The Covered Wagon."

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Ideas" (second week).

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate production, "Leap Year." Cast includes George Robey.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Brighter London."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Charles B. Cochran presents "Little Nellie Kelly."

NEWCASTLE EMPIRE (rehearsal, 1).—The Jovers, Fred Barnes, Adrian V. Samoiloff presents "Music and Magic," Johnson Clark, The Fan Jacks, Cruikshank, Lauri Howard.

NEW CROSS EMPIRE (rehearsal, 1).—Adam Tomlinson, the Two Bobs, Nervo and Knox, Weaver Brothers, Bruce Green, Hugo Darty and Partner, Les Germaine.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

NOTTINGHAM EMPIRE (rehearsal, 1).—Westbourne Productions present "Laughter (Un)Ltd." Cast includes Vine and Russell and Joe Young.

PRESTON EMPIRE (rehearsal, 11).—Robert Courtneidge's company in "Catherine."

SALFORD PALACE THEATRE (rehearsal, 10.30).—Wal Langtry, Jay Whidden, Jim Nolan, Daisy Wood, Ten Loonies, "Bill Derby's Sweep." (Matinée, Monday, 2.30).

SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Toni."

STRATFORD EMPIRE (rehearsal, 1).—Foster Productions present "Irene." Cast includes Ursula Hughes, Harry Ray.

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's "Mirrors."

SWANSEA EMPIRE (rehearsal, 2).—Julian Wylie presents "Dancing Mad." Cast includes Mona Vivian and Jos. Alexandre.

VICTORIA PALACE (rehearsal, 11.30).—Alf Lester and company, G. S. Melvin, O'Gorman Brothers, "Our Palace Girls," Harry Rappi, Ethel Castledini, Benedetti Brothers, Iizuka and Partner.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Stella."

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROLLING COMPANY.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Zip."

LEEDS HIPPODROME (rehearsal, 12).—"Suzanne."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Last Warning."

NEWCASTLE HIPPODROME (rehearsal, 12).—"The Street Singer."

PARIS ALHAMBRA.—Period commencing Feb. 22, 1924: Walker's Academy Girls, Jolly Jack Tars, Vitry, Devilder and Damy, Les Mazden, Hervieu, De Biere, Masa Takahashi, Barney Meeley, The Mijares, Felovis, Cycling D'Ormondes, Poley and Partner, Cossacks of Kouban, Alfred Rode, and John Mangles.

PORTSMOUTH HIPPODROME (rehearsal, 12).—Iris and Phyllis, Three Swifts, Bert Errol, Three Equals, Scot Gibson, Les Bastiens, Daisy Dormer.

SHEFFIELD HIPPODROME (rehearsal, 12).—"Good Luck."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"The Gipsy Princess."

SOUTHEND HIPPODROME (rehearsal, 12).—"Ku Klux Klan."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Vanities."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Jackson Owen presents "Episodes."

ASTON HIPPODROME (rehearsal, 12).—"Fags."

BATH PALACE.—"Heads or Tails"

BLOOMSBURY CINEMA.—Miss Dorothy Storm.

BOURNEMOUTH WESTOVER. — Miss Jean Andrews.

CASTLEFORD QUEEN'S (rehearsal, 12).—W. Griffiths' Enterprises present "The Musical Romance," Damsell and Boy, Happy Lilian Lee, Dave Godfrey and Dora, Miller and Phlora, Ted Marcel.

COVENTRY HIPPODROME (rehearsal, 1).—Nixon Grey, Denise and Jan, Jack Stocks.

DERBY HIPPODROME. — "Brain Waves."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Only a Joke" revue.

EDMONTON EMPIRE.—Talbot O'Farrell, Billy Reeves and company, Trumpet-Major Wix, Alice Craven, Delvaine's Marionettes, Megan Bros., Flying Potters, Lottie Stone's Eight Dancers.

EXETER HIPPODROME.—Ristori and Partner, S. W. Wyndham, Hirste and Venton, Le Dair and Lady, Christopher and Columbus, Boughton and Esden.

GLASGOW PAVILION.—Fred Kitchen and Co. in sketch, "If the Cap Fits." Chris. Charlton, Stewart Morton, Martinis, Dan. Bros. and Sherry, Hal Bryan.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Tons of Money."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Kick Off."

GREAT YARMOUTH HIPPODROME.—"Charlie Goes East" Revue.

KEIGHLEY HIPPODROME (rehearsal, 12).—Robert Courtneidge presents "The Little Duchess."

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. A. Gibbons and Dennis Eadie present "At Mrs. Beam's."

LEITH ALHAMBRA (rehearsal, 12).—Fyfe and Fyfe's "Rothesay Entertainers."

LONDON SHOREDITCH.—Harry Leslie's Seven Nobodies, Full Band of the British Legion, Miss Lena Brown, Radley and Rawlins, Tom Taylor, Daly Mar Trio, Billy Moore and Kiddies, Miss Cissie Langley and Co., Henri Merton.

MIDDLESBROUGH EMPIRE (rehearsal, 12).—W. Griffiths' Enterprises present St. Juste and Higgins, Eric Peacock and Lady, Lune and Shaw, Coquelli, Marie Crisetta, Betty and Vivien Heywood, Jack Boot and Gaby Bolon.

NORTHAMPTON NEW THEATRE.—"Fifty-Fifty."

NORTHAMPTON OPERA HOUSE (rehearsal, 12).—"Whirlwind" revue.

PENGE EMPIRE (rehearsal, 12).—"The Barnstormers."

READING PALACE THEATRE.—"Dancing Time."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Harold Walden, Betty Blake, and Phœbe Bonner.

ST. HELENS HIPPODROME (rehearsal, 12).—The Flying Winskills, the Two Van Wycks, Riley's Wonders, Jack Kellino, the Elmar Trio, Tom Moss and Ethel Orrell, Harry Whitehead.

WOKING GRAND.—Harrison Frewin Opera Co.

WORTHING THEATRE ROYAL.—T. Elder Hearn's Revue "Rumours of 1924."

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"GINGER."

At Coventry.

A new song, dance and laugh revue, "Ginger," was produced at the Coventry Hippodrome last week. The book is by Herbert C. Sargent, with incidental music by E. Hedges and F. Malcolm, and dances by Edward Dolly. Presented in 12 artistic scenes, each of which is in cameo form, the revue combines beauty with brightness. The opening is laid in the author's garden, the leading artists being introduced on original lines, and after a musical number, "O.O.O. Ernest," prettily rendered by Miss Mona Magnet, a slight argument between Mr. Dicky Tubb and Mr. Forest Tell leads on to a domestic interlude, "Leave It to Father." Worked on comic lines by Dick Tubb, Mona Magnet, Freddie Malcolm, Gladys Moehr, and Henry Hentsher, this has an amusing radio skit, showing how father's best-laid schemes went wrong. In the finale of the first part advantage is taken of the fact that the scene is laid in Hong Kong to present a Chinese willow-pattern plate setting of exquisite beauty and delicacy, making, with the richly-dressed ensemble, a striking stage picture.

A humorous view of the Italian quarter of London is given in "In Soho," and a cabaret episode gives opportunities for Jesse Jacobson, Freddie Malcolm, and Dick Tubb to exercise their talents in combination. A diverting coster episode by Dick Tubb and Mona Magnet provides a clever character sketch, which makes an irresistible appeal. This contrasts well with the next scene, a dramatic sketch of an emotional character, entitled "The Seventh Day," which has an unexpected climax. "Amateur Night" provides a competition burlesque which furnishes an abundance of fun. "Night-time in Virginia," in which the whole company are concerned in a wealth of musical numbers, brings down the curtain on a most entertaining and artistic revue. Dicky Tubb and Mona Magnet are the central figures, and both do admirably, being well supported by an efficient company and a well-drilled chorus. Hedges Brothers and Jacobson present their highly acceptable musical speciality in the cabaret scene, and dancing medleys by the Eight Ginger Girls add to the attractiveness of the production, of which Mr. Theo. Ward is the musical director.

At present playing a season in South Africa, Miss Hilda Nelson and her talented players have been retained, and are fulfilling special engagements at Pietermaritzburg and elsewhere. Offers to continue the tour to Australia have been made, and if arrangements are completed she will return via America, where she may play a brief season.

The Committee of the Music Hall Ladies' Guild have to thank the officials of the "Wolves" for their kindness in donating to the Guild the handsome sum of £163 9s. 2d.

The matinée proceeds apace. Already Sir Thomas Lipton has taken his £10 10s. box, while donations have been received from Lord Leverhulme and Harry Preston, Esq., and the Duke of Newcastle and Lord Aberconway have signified their intention of being present. Other patrons include Lady Bertha Dawkins, Lady Wyndham, Sir Gerald du Maurier, Sir Gilbert Greenall, Sir Alfred and Lady Butt, Andre Charlot, Esq., and R. H. Gillespie, Esq.

Miss Florence Dwyer is thanked for collecting £1 from Messrs. Webb and Page's Fifty-Fifty Co.

Mrs. Billy Maher and Mr. Jack Maher wish to thank the following ladies and gentlemen for their sympathy and beautiful wreaths: Mr. and Mrs. Jack Maher, the Brethren of the Chelsea Lodge of Freemasons No. 3098, Mr. Alexander Conn, Miss Lizzie Conn, Miss Flora Conn, Miss Jinnie Conn, Miss Edna Conn, Mr. Billy Maher, jun., Wee Baby Duncan, Mr. Bob Wade (Geo. Barclay's Agency), Mr. Bert Nolan (Geo. Barclay's Agency), Mr. James Nervo (Nervo and Knox), Mr. G. Holloway, sen., Mrs. Welch, Miss Nellie Duncan, Mr. and Mrs. Dod Watson, Mrs. Jim Forbes, Mr. and Mrs. S. G. Lyon (Lily Vine), Percy and Jack Andrews (motoring friends), Mr. and Mrs. James Athlone (Chelsea Lodge), Miss Dollie Athlone, Mrs. B. Short, Alley and Freddie Short, Mr. and Mrs. Bula, Mr. Billy Fry and Mother, Brixton Motoring Friends, Ladies and Gentlemen of the Revue "Laughter (Un)-Ltd."

"Meet Me Down at Wembley, Willie."

B. Feldman & Co. have secured the rights of a new song with the Exhibition as the lyrical foundation. The number is entitled, "Meet Me Down at Wembley, Willie."

PIANO AND ORGAN.

Charles Ancliffe at the Opera House.

All doubt as to the success of a piano and organ in combination was set at rest by last week's experiment at the London Opera House. Put into the bill tentatively for three days only, it was promptly continued. The executants were Jack Courtnay, the popular concert organist, and Charles Ancliffe, the well-known waltz composer, who gave a selection of his latest compositions. These included a striking intermezzo, "Canterbury Chimes," incorporating the melody of "Sumer is Icumen In." How this latter number, which proved a rage on both sides of the Atlantic some years ago, came accidentally into being is interesting. The composer arrived at Charing Cross late one night from a ten-year exile in India, and, strolling round the West End, overjoyed at being among the night gaiety of London once again, commenced an exuberant humming. The humming gradually took shape as a melody, which, committed to paper, became—possibly because of its very spontaneity—one of the biggest selling waltzes ever written.

While in India, by the way, Charles Ancliffe conducted at the Delhi Durbar, having no fewer than 2,000 massed bandsmen under his baton. Ancliffe was always a precocious musician. He was a paid organist at 11 years of age, had won the gold baton for composition at Kneller Hall at 19, and only a year later became bandmaster of the South Wales Borderers. Many as are the successful waltzes which he has written, "Twilight Time" promises to enjoy a greater vogue than any of recent years. "How to Write a Waltz" saw the light from his pen during the past few weeks.

SPECULATIVE POSTERS.

At Wandsworth County Court, before Judge Bairstow, Messrs. A. Cooke, Ltd., printers, of Leeds, sued Miss Doris Ashton, music hall artist, for £84 18s., balance of account for printing. The plaintiff's case was that the defendant ordered one thousand pictorial posters for exhibition in the various music halls at which she performed. It was arranged that the defendant should supply the plaintiffs with a list of her engagements, and plaintiffs would then endeavour to sell the posters at the halls where she was engaged. They succeeded in disposing of 151, but still had 849 left, which they were unable to dispose of, owing to the defendant not having supplied them with a sufficient number of halls. They were prepared to continue the sale and credit the defendant with the amount obtained.

Miss Ashton said the plaintiffs called upon her and said that all they wanted was permission to reproduce her photograph. She was asked for no money, and did not understand that after two years she would have to pay for any of the posters which had not been disposed of. The Judge: I cannot understand why you should suppose they were going to reproduce your photograph at their own expense. Defendant: Because they print all these photographs and sell them for their own benefit. I should never think of going to such an expense. The Judge: There is no knowing what theatrical persons will go to in the way of expense. (Laughter.) Judgment was given for the plaintiffs for the amount claimed.

Concluding another successful season in pantomime at the Palladium, Phil Rallis and his partner will resume their popular act on the halls. Phil has been specially engaged for another production, which commences a long provincial tour in May.

At Hackney last week Rich and Galvin commenced a six weeks' season in town, which includes visits to the Alhambra and the Victoria Palace.

Concluding with "The Football Match" at Shepherd's Bush, Jean Allistone will appear in "The Love Match," under the same management, opening next week at Southsea.

At Brighton recently Freddie Forbes took delivery from Ray Mann, of Mann and Handover, of his new Wolseley car, with which he intends to do all his journeys.

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PLAYS.

AFRIKANDER, THE.—Feb. 25, West Pier, Brighton; March 3, Court, Wigan.
AT MRS. BEAM'S.—Feb. 25, Brixton; March 3, Empire, Kingston.
BATTLING BUTLER.—Feb. 25, Hackney; March 3, Ardwick, Manchester.
BAT, THE.—Feb. 25, Gaiety, Hastings; March 3, Palace Pier, Brighton.
BEAUTY PRIZE, THE (GROSSMITH AND MALONE). — Feb. 25, Royal, Newcastle-on-Tyne; March 3, Prince's, Bristol.
BEAUTY PRIZE, THE.—Feb. 25, T.R., Barnsley; March 3, Pall., Southport.
BEGGAR'S OPERA, THE (LYRIC T. VERSION) — Feb. 25, St. George's, Kendal (3), Emp., Maryport (3); March 3, T.R., Whitehaven.
BEGGAR'S OPERA, THE (LYRIC T. VERSION).—Feb. 25, T.R., Brighton; March 3, T.R., York.
BELLE OF NEW YORK.—Feb. 25, Grand, Croydon; March 3, Hippodrome, Balham.
BENSON, SIR FRANK.—Feb. 25, T.R., Bath; March 3, County, Reading.
BETTY.—Feb. 25, T.R., Huddersfield; March 3, T.R., Blackburn.
BLUEBEARD'S EIGHTH WIFE (BLUE CO.).—Feb. 25, Exeter; March 3, Leamington Spa.
BLUEBEARD'S EIGHTH WIFE (RED CO.).—Feb. 25, Edinburgh; March 3, Perth.
BLUEBEARD'S EIGHTH WIFE (WHITE CO.).—Feb. 25, Palace, Walthamstow; March 3, Watford T.
BOHEMIANS, THE.—Feb. 25, O.H., Leicester; March 3, Lyceum, Sheffield.
BRITISH NATIONAL OPERA CO. — Feb. 25, Alhambra, Bradford; March 3, O.H., Manchester.
BROADWAY JONES.—Feb. 25, Hippo., Southend; March 3, Empire, Chatham.
CABARET GIRL, THE.—Feb. 25, H.M., Walsall; March 3, W.G, New Brighton.
CABARET GIRL, THE.—Feb. 25, Grand, Hull; March 3, King's, Glasgow.
CARL ROSA OPERA CO. — Feb. 25, T.R., Glasgow.
CATHERINE.—Feb. 25, T.R., Halifax; March 3, Empire, Preston.
CHARLEY'S AUNT.—Feb. 25, Royal, Lincoln; March 3, O.H., Northampton.
COMPTON COMEDY CO.—March 3, Gaiety, Ayr.
COUSIN FROM NOWHERE. — Feb. 25, Hippo., Darlington; March 3, T.R., Stockport.
DEANE (HAMILTON) CO. — Feb. 25, Grand T., Mansfield; March 3, Palladium, Aberdare.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Halifax; Court, Wigan; Arcadia, Doncaster.
DOBELL, W. L. — Feb. 27, Town Hall, Omagh (3); March 1, Court House, Dungannon (3).
D'OYLY CARTE OPERA CO. — Feb. 25, O.H., Kirkcaldy; March 3, Alhambra, Dunfermline.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—Feb. 25, Playhouse, Blackwood; March 3, Empire, Aberdare.
FORBES ROBERTSON, F., CO.—Feb. 25, New Brighton (3), Chester (3).
GAY YOUNG BRIDE, THE.—Feb. 25, Empire, Edmonton; March 3, T.R., Rochdale.
GIPSY PRINCESS.—Feb. 25, Portsmouth.
GOOD LUCK.—Feb. 25, Hip., Newcastle.
GREEN GODDESS, THE. — Feb. 25, P.O.W., Birmingham; March 3, Playhouse, Cardiff.
HER TEMPORARY HUSBAND.—Feb. 25, R., Norwich.
HONOURABLE MR. TAWNISH, THE.—Feb. 25, Lyceum, Sheffield; March 3, Wolverhampton.
IRENE.—Feb. 25, Empire, Finsbury Park.
JEFFERSONS, THE.—Feb. 25, Grand T., Blackpool; March 3, O.H., Scarborough.
KATINKA.—Feb. 25, Alhambra, Barnsley.
LADY OF THE ROSE, THE.—Feb. 25, Court, Wigan; March 3, Grand T., Hull.
LADY OF THE ROSE, THE.—Feb. 25, T.R., Worcester; March 3, Borough, Abergavenny.
LAST WARNING, THE.—Feb. 25, Hippo., Leeds.
LIE, THE.—Feb. 25, Grand T., Swansea; March 3, Lyceum, Newport.
LIKES OF HER, THE.—Feb. 25, Royal, York; March 3, H.M., Carlisle.
LILAC TIME.—Feb. 25, T.R., Nottingham; March 3, P.O.W., Birmingham.
LILIES OF THE FIELD, THE (DEE-CEE).—Feb. 25, T.R., Hanley; March 3, O.H., Leicester.
LITTLE DUCHESS.—Feb. 25, King's, Hammersmith; March 3, Hippo., Keighley.
MARSH (ALEXANDER) SHAKESPEAREAN CO.—Feb. 25, Pavilion, New Mills; March 3, T.R., Barnsley.
MATHESON LANG.—Feb. 25, Golders Green Hippo.; March 3, Empire, Wood Green.
MERRY WIDOW, THE.—Feb. 25, King's, Glasgow; March 3, Grand, Leeds.
NEILSON-TERRY, PHYLLIS.—Feb. 25, O.H., Middlesbrough; March 3, Lyceum, Edinburgh.
NOVELLO (IVOR) CO.—Feb. 25, Art., Woolwich; March 3, Borough, Stratford.
OLD WOMAN WHO LIVED IN A SHOE, THE.—Feb. 25, Hippo., Preston; March 3, Metropole, Manchester.
O'MARA OPERA CO.—Feb. 25, Gaiety, Dublin.
OUTSIDER, THE.—Feb. 25, O.H., Southport; March 3, T.R., Huddersfield.
OUTWARD BOUND. — Feb. 25, T.R., Blackburn.
OVER THE HILL.—Feb. 25, Pal., West Hartlepool; March 3, Court, Warrington.
PADDY THE NEXT BEST THING.—Feb. 25, Lyceum, Ipswich.
PARTNERS AGAIN. — Feb. 25, Royal, Aldershot; March 3, Grand, Luton.
PETER PAN.—Feb. 25, Lyceum, Edinburgh; March 3, T.R., Newcastle.
PHI-PHI.—Feb. 25, Hip., Southampton.
PLUS FOURS.—Feb. 25, Grand, West Hartlepool; March 3, Hippo., Darlington.
ROBINSON CRUSOE.—Feb. 25, Perth.
ROMANCE.—Feb. 25, Prince's, Bradford; March 3, O.H., Cheltenham
ROTTERS, THE.—Feb. 25, O.H, Dunfermline; March 3, O.H., Blackpool.
SIR JACKANAPES. — Feb. 25, Prince's, Bristol.
STOP FLIRTING.—Feb. 25, Court, Liverpool; March 3, T.R., Nottingham.
STORY OF THE ROSARY.—Feb. 25, Hip., Birkenhead.
STREET SINGER.—Feb. 25, Alh., Glasgow.
SYBIL.—Feb. 25, O.H., Burton-on-Trent; March 3, Grand, Mansfield.
TERRY (FRED) CO.—Feb. 25, Royalty, Chester (3); 28, W.G., New Brighton (3); March 3, Hippo., Huddersfield.
THREE BIRDS.—Feb. 25, O.H., Harrogate (3), O.H., Buxton (3); March 3, Grand T., Oldham.
TONI.—Feb. 25, Empire, West Hartlepool.
TONS OF MONEY.—Feb. 25, Borough, Stratford; March 3, Palace, East Ham.
TONS OF MONEY.—Feb. 25, Boston, Spalding and Retford; March 3, Pal., Scunthorpe.
UP IN MABEL'S ROOM.—Feb. 25, Royal, Windsor.
WHIRLED INTO HAPPINESS.—Feb. 25, Court, Warrington; March 3, Royalty, Chester (3), O.H., Buxton (3).
WIDOW'S HUSBAND.—Feb. 25, O.H., Blackpool.

REVUES.

ALL IN FAVOUR.—Feb. 25, Nottingham E.; March 3, Derby H.
BARNSTORMERS, THE. — Feb. 25, Hippo., Nottingham.
BRILLIANTS.—Feb. 25, Palace, Bath; March 3, Portsmouth.
BUBBLE AND SQUEAK.—Feb. 25, Col., Oldham.
CABARET NIGHTS.—Feb. 25, Chelsea Palace.
CAPITAL LEVY.—Feb. 25, Islington Empire.
CRYSTALS.—Feb. 25, Cardiff; March 3, Newport.
DANCING TIME.—Feb 25, Hip., Wolverhampton.
EPISODES.—Feb. 25, Portsmouth.
EVERYBODY STEP. — Feb. 25, Croydon Empire.
FAGS.—Feb. 25, Kilburn Empire.
FAST AND FURIOUS.—Feb. 25, Brighton Hippo.
FOOTBALL MATCH.—Feb. 25, Empire, Wood Green; March 3, Hippo., Warrington.
HELTER SKELTER.—Feb. 25, Watford Palace.
HIGH HEELS AND SILK STOCKINGS. —Feb. 25, Crown T., Eccles; March 3, Hulme Hip., Manchester.
HONEYMOON GIRL.—Feb. 25, Grand, Hanley; March 3, Hippo., Devonport.
IDEAS.—Feb. 25, Empire, Leeds; March 3, Leeds.
JIG SAW.—Feb. 25, Kingston.
JINKS.—Feb. 25, Ilford Hippo.
KICK OFF.—Feb. 25, St. Julians, Guernsey (4).
KLU-KLUX-KLAN.—Feb. 25, Shoreditch Olympia.
LIGHTS UP.—Feb. 25, Metropolitan.
LIZZIE.—Feb. 25, Bulford.
LONDON TO NEW YORK.—Feb. 25, South London.
LOVE SCHOOL, THE.—Feb. 25, Empire, Belfast; March 3, Tivoli, New Brighton.
MARGUERITE.—Feb. 25, T.R., Darlington; March 3, Pal., Bradford.
MIRRORS.—Feb. 25, Hippo., Sheffield; March 3, Sunderland.
MR. TOWER OF LONDON.—Feb. 25, Alhambra.
NINE O'CLOCK REVUE, THE.—Feb. 25, Grand T., Wolverhampton; March 3, Shakespeare T., Liverpool.
OH! NORMAN.—Feb. 25, O.H., Londonderry; March 3, Olympia, Dublin.
ON THE DOLE.—Feb. 25, Pal., Huddersfield.
ONLY A JOKE.—Feb. 25, T.R., Sunderland.
OUR LIZ.—Feb. 25, Palace, Hull.
PEG TOPS, THE.—Feb. 25, Metropole, Glasgow.
POPS.—Feb. 25, Hippo., Boscombe.
RADIOS.—Feb. 25, Aberdeen; March 3, Dundee.
REALITIES.—Feb. 25, Queen's Park Hip., Manchester.
RECORDS.—Feb. 25, Grand, Plymouth.
ROCKETS.—Feb. 25, Elephant and Castle.
ROUND UP, THE.—Feb. 25, Empire, Sheffield.
SPANGLES.—Feb. 25, Blackburn; March 3, Huddersfield.
SPARE PARTS.—Feb. 25, Walham Green; March 3, Hippo., Norwich.
SPARKLETS.—Feb. 25, Empire, S. Shields.
TIP-TOP TOPICS.—Feb. 25, King's, Southsea.
TRIP TO PARIS.—Feb. 25, Poplar Hippo.
UNEMPLOYED. — Feb. 25, Tottenham Palace.
VANITIES.—Feb. 25, Empire, Birmingham.
WEEK IN A NIGHT.—Feb. 25, Alexandra, Stoke Newington; March 3, Empire, Belfast.
WHISPERS.—Feb. 25, Empire, New Cross.
WILD OATS.—Feb. 25, Hippo., Derby.
WINNERS.—Feb. 25, Hippo., Hamilton; March 3, King's, Greenock.
YES, WE HAVE.—Feb. 25, King's T., Southsea; March 3, Palace, Plymouth.
1924 MANHATTAN FOLLIES.—Feb. 25, Stratford.

Swindon (G.W.R.) Mechanics' Institution Amateur Theatrical Society need their stage enlarged, and their "coming-of-age" performance of "Les Cloches de Corneville" should secure their desire. Such a Gaspard as that of Mr. H. Moutray Phillips is rare amongst amateurs; Mr. Fred Yates' Bailie was also a distinctly capable study, never exaggerated. No less so the Gobo of Mr. A. J. Ward. Very dainty and unaffected, the Germaine of Miss May Gardner, whose songs and duets with the Marquis de Corneville (Mr. Arthur Marchment) were really delightful. Mrs. Agnes Platt proved a charming and vivacious Serpolette. At the final performance presentations were made to Mr. S. H. Platt (hon. and very courteous sec.), Mr. R. H. Wood (producer and stage manager), Mrs. R. H. Wood, and to the musical director, Mr. Edgar P. Monk.

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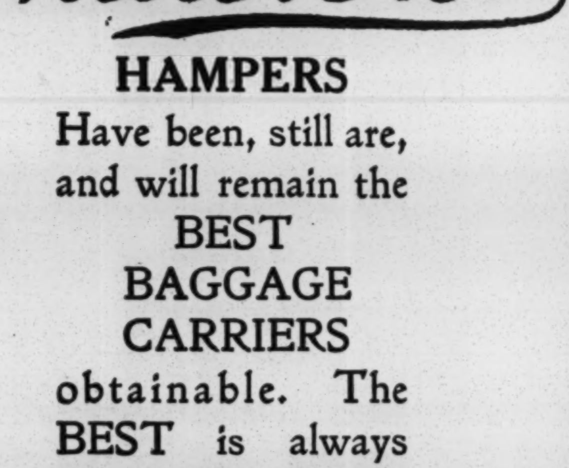
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Rehearsal at 10 a.m. for—
"Midnight Follies" Band, Linga Singh, Marie Dainton, Blaney & Farrar, Malcolm Neil, A Whirl of Girls, Cohan & Dorothy, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
3 Laurels, Griffiths Bros., Malvina, Andrew P. Wilson & Co. in "Bang Goes Saxpence," 3 Mahers, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Austin Layton, G. H. Elliott, Manuel & Francois, Josie Fearon, Rupert Hazell, Chas. Falla, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Addison & Mitrenga, Polly Meadows, Dan Leno Junr., Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Company as booked.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Company as booked.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Burr & Hope, Samson, Rosie Lloyd, Cornalla & Eddie, Seriany Troupe, Mlle. Loyal's Pigeons, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.
(Matinees Monday and Tuesday.)

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
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And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
J. W Jackson's "Peeps," Lily Morris, The Aeros, Norman Carrol, Stella Brown, Katrina & Joan, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, March 3, 1924.

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NEW OXFORD THEATRE.
Goldwyn's Picture Season.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
Tommy Mostel to present "Jig Saw."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Lew Lake to present "Whispers."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
L.B.B. Productions to present "Reflections."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Lionel Bute, Ltd., to present "Bluebeard's Eighth Wife."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Enrico Pissiutti to present "Grand Italian Circus."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Perrier Productions to present "Pops."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Harry Bentley to present "Lights Up."

THE METROPOLITAN.
Rehearsal at 12.15 p.m. for—
Company as booked.

The above are communicated for information without prejudice.

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VARIETY ARTISTS' BENEVOLENT FUND & INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, £58. Number of old artists residing there, 47 (ladies 13, men 34) Amount of weekly pensions, £56 9s. 9d. Number of pensioners, 89. Amount of grants, loans, fares, &c., £28 2s. 6d.

FELDMANISM

Telephone: Gerr. 4,447. 5,153. 125, 127, 129, SHAFTESBURY AVENUE, W.C.2. Telegrams: "Humfriv, London."

MINNIE COLLINS.

Minnie Collins, who will sail for Australia in a few weeks' time, is busy trying out a batch of Feldman numbers for production "down under." Miss Collins is an ardent Feldmanist.

FOOTLIGHT FLASHES.

NEW NUMBERS.

Amongst others who have recently found "just the song required" at Feldman Building are Lily Morris, Nora Delany and Daisy Dormer. All three are now working their new material with enthusiasm, and even more than their usual success, which, as everyone knows, is something to write home about.

"WEMBLING."

Everyone will soon be singing the new Exhibition number, "Wembling at Wembley With You," which Dudley Beresford and Harry Collman have written in such happy and appropriate style.

MAGNETIC.

There is a magnetic quality about the new song, "When Will the Sun Shine For Me?" which numerous artists are featuring with wonderful success. Another attractive number is "Won't You While Away a Little While with Me?" which carries duet possibilities that, even thus early, are being exploited to splendid effect.

"FORBIDDEN FRUIT."

The one thing that is forbidden in the above-named production is antiquated material. Everything in the show must be bang up to date. Feldmanism keeps the matter right in a musical sense, as the selection, for early inclusion, of "Passionetta," "Broadway Strut," "Gone," "When Will the Sun Shine For Me?" "Invitation," and "I'll Build a Castle In Spain" amply prove. All these numbers are new, and—of course—good.

GOOD ADDITION.

Hart and O'Brien have added "Bebe" to their act, with most satisfactory results.

THE GOODS.

Syd Walker's "Lights Up" revue provides the real goods. Herewith a sample:—"Oh! Gee! Oh! Gosh!" (featured by Freda Francis), "That Red Head Gal" (Victor Leopold), "Say It While Dancing" (Ensemble), and "Queen of the Nile" (Royal Welsh Choir). Mr. Walker will turn the lights up on several other new Feldman specials shortly.

"RAINBOW."

The Palladium offers the "Rainbow" revue, produced by Albert De Courville, and the production is proving a big attraction. One outstanding feature is that of "The Rainbow Girls," in a delightful medley, which includes "Joe Is Here," "I'm Wild About Wild Men," and "I'm Hungry for Beautiful Girls."

Harry Williams.
R.I.P.

Watch these Coming Sensations!

A SMILE WILL GO A LONG, LONG WAY

AND

WHEN WILL THE SUN SHINE FOR ME?

Get after them NOW!

B. FELDMAN & CO.

MAY EDNEY.

May Edney, in C. Harcourt's "Records" revue, is featuring "Dancing Fool" and "I'm Wild About Wild Men," and gaining splendid notices all round for her excellent work in these songs.

FOOTLIGHT FLASHES.

"EPISODE 6."

In "Episodes," a non-stop revue written, arranged and produced by Jackson Owen, "Episode 6" is described as "Concertina," and Reg. Colmer sees it through in brilliant style, "Who's Sorry Now?" "My Sweetie Went Away," and other popular Feldman numbers, figuring conspicuously in Mr. Colmer's speciality.

SINGING AND SKATING.

Belle and Maisie are at the Victoria Palace this week, singing and skating themselves into a front place in London's affections. This is their first appearance in London, and they are giving a worthy performance. Their musical numbers fit splendidly and go without a hitch. The list includes "Honeymoon Time," "Joe is Here," "Aggravatin' Papa," "Chiffon," "The Cossacks," and "Canadian Capers."

THEY WANT MORE—FELDMANISM!

Syd H. Parsons ("Oh, Betsy!" revue) says: "We are still anxious to add more Feldmanism to the show. We have a fine list in 'Say It While Dancing,' 'Leave Me With a Smile,' 'Gone,' and 'All the Girls are Fond of a Sailor,' but we can find places for more such winners." Mr. Parsons can always tap a fruitful source of winners in Feldmanism.

FIRST TIME!

Norah Blaney and Gwen Farrar have picked a winner in "Mother Loves Me," a Stanley and Alleyn number, with unlimited comedy possibilities. The popular artistes mentioned have tried the number out, and found it enormously successful first time. Of course, they put the song over with that refined artistry for which they are justly famous.

SPLENDID PRODUCTION.

One of the best productions of "Minnetonka" is found in Alf. E. Dodd's "Dixie Minstrels" show, which features another stupendous winner in "Uncle Sambo."

POPULAR FEATURE.

A popular feature of N.S.L. Concerts is the singing of popular songs by The Grenadiers Vocal Four. Two of their most attractive offerings are "Who's Sorry Now?" and "Roll Along, Missouri."

BRILLIANT "BRILLIANTS."

"Brilliants" revue certainly justifies its scintillating title. Feldmanism adds to the sparkle with "If You Don't Think So, You're Crazy" (featured by Clifton Dane), "Leave Me With a Smile" (Clifton Dane and Miriam Milano), "Just Like a Rainbow" (Victoria Maitland and Rainbow Girls), "Idaho" (Clifton Dane), "Remember the Rose" (Victoria Maitland), "Dancing Fool" (Clifton Dane and Miriam Milano).

Feldmanise and Make Your Act a Fact.

London: Printed for the Proprietors of "The Era," Limited, 35, Wellington Street, Strand, W.C., by Thanet Press 3-9, Dane-street, High Holborn. Wednesday, February 27, 1924.